

# THE NEW YORK DRAMATIC MIRROR

VOL. XXVII. No. 18.

NEW YORK: SATURDAY, JANUARY 30, 1862.

PRICE TEN CENTS.



W. S. HART.



largely controlled by women. [Applause.] To that end the committee appointed by the trustees to take charge of the Fair have determined to appoint a Ladies' Executive Committee, the duty of which will be:

"First. To select all the sub-committees of ladies needed to engage in the preliminary work of the Fair. There will be needed about fifteen such sub-committees.

"Second. The Executive Committee will also be asked to take general supervision of all the ladies' work in the Fair, such as preparing articles, soliciting, managing the booths, etc., etc. Of course, in all these matters they will have the advice and full support of the Trustees of the Fund and of the Fair Committee, and the active cooperation of our able Director-General, Mr. De Frece; but it is our earnest desire that everything shall be done under their supervision.

"Those who are to be asked to serve on this Executive Committee have been selected with great care from ladies actively engaged in the profession, ladies not in the profession, and the wives of the managers interested in the Fair. Their names will be read to you presently. As soon as possible after this meeting, it is hoped they will meet for organization. They will select their own officers and will have the power to add to their number if they deem it best so to do, and also to fill all vacancies which may occur in their number.

"I do hope that, as earnest and good women have always been found to carry on good enterprises of the kind we have in hand for the benefit of hospitals, orphanages, churches, schools, and other charities, we shall also find enough in and out of our ranks, ready and willing to carry on this good work in behalf of the poor players. I believe we shall." [Loud applause.]

The letter from Madame Modjeska read:

"I am exceedingly sorry that I cannot assist at the meeting at the Holland for the Fair, the more so as I appreciate very much the object of the reception. I think that the idea of a fair to promote the affairs of the Actors' Fund is a very happy one, and I send my most hearty wishes for its success, which cannot fail, under the guidance of the present committee."

The letter from Fanny Davenport ran:

"It would give me much pleasure to be present at the meeting, but I am really unable. You must remember that Mr. Jefferson, Mr. Booth, and myself were the first supporters of the Fund. Its interests and welfare have always been near my heart. I am heart and soul with you and my sister artists in any project you may suggest to benefit it. I should be proud to join in the meeting to-day, but I am unable to endure at present any extra effort. I enclose a cheque, and with it every good wish, every prosperity, to our Actors' Fund. I send greetings to all my friends."

Mr. Palmer then read this letter from the oldest living actress, Clara Fisher Maeder:

"I am obliged to decline your kind invitation, as I do not feel able to meet anyone but my family at present. I assure you, my heart and good wishes are with any step likely to advance the interests of the Actors' Fund. If, when your plans are arranged, you will let me know it can be 'p' in any way in my department, I will give you pleasure to do so. Mrs. Farnon begs me to excuse her to you for the same reasons that excuse myself, and add her willingness to help at all times."

Regrets and kind words were also received from Rosina Vokes, Madame Ponst, Helen Barry, Mrs. Lester Wallack, Josephine F. Shepherd, Cecile Rush, Henrietta Crosman, Madame Albani, Adelina Patti, Mrs. Carl Rosenthal, and Mary Nevins Blaine.

"In addition to these written words of encouragement," said Mr. Palmer, "we have been fortunate enough to secure here to-day the presence of three ladies who occupy eminent positions in our profession, and who desire now publicly to give us their endorsement and the first one I will present to you, will be Mrs. Kendal, who I know you will all gladly greet."

#### MRS. KENDAL'S SPEECH.

**LADIES AND GENTLEMEN.** When a woman measures thirty-six inches around her chest, she is popularly supposed to have no nerves. But, allow me to tell you, this is an error, and to-day I am rather more nervous than usual, and I do not quite understand whether the funds of this great Fair are all to go to the Actors' Fund or to augment the fund for the Orphanage."

"Both," explained Mr. Palmer.

"I think," continued Mrs. Kendal, "it needs no woman's voice, or man's voice either, to speak to you on such a subject, for it must appeal to all your hearts. [Applause.] I am certain that I shall most willingly do anything for this Fund, and my only regret is that last year my husband only gave me the privilege of contributing \$500 to this Fund. I wish it had been more, but, as you know, this Fund is to protect people who are poor, and as you are all aware, our profession is always looked up to, and those engaged in it, as improvident. But I am happy to say that my husband gave me \$500 for such a good and noble cause, and I wish it were thousands and millions."

"As you know, I am honest enough to say that I have come over to this country to make dollars, this is true, and truth is stronger than the world, and, therefore, that is the reason I cannot give more. But I am glad that my husband has allowed me to give this year \$500 more, and I will give that with all my heart and soul. You must remember this; those who have more may give more. Now open your hearts, my dear friends, especially those who are outside of the profession. The outsiders I would appeal to as well. You who roll about in your carriages and horses down the streets of New York, take a purse in either hand and throw it out of the window to the Actors' Fund. And if, after you have given nearly all you possess, which is all I ask of you, [laughter] when you are at home, if you find any little money box in which you have kept your savings to buy a present for your husband or lover, or baby, why send it to me. My address is to be found in care of Daniel Frohman, Lyceum Theatre. Now do not forget the address, and if after giving several thousands of dollars at the subscription taken here this afternoon you might find anything extra home you can send that as well."

"Now don't forget the address, and I will send it all to the Fund, and I will see that in

the little theatre that will be provided at the Fair, I will try my best to act, and I will keep a booth, and I will wear horns [Laughter] or anything that will attract the public. If any of you can suggest anything whereby I can augment the fund I will do it. If you think that Mrs. Booth, Miss Cayvan and myself can dance a skirt dance, or that we can sing a comic trio, or do any of these things which also we only try in private life, I would be happy to do it. [Laughter.]

"But seriously, my dear friends—seriously—allow me to say how much my feelings and interest are in unison with this good cause, and if out of the Fund there can be sufficient raised for actors' and actresses' children, then indeed my heart would always live in this country."

"I have endeavored, in a small way, to get this Orphanage Fund raised in England, but I suppose I do not go about it in the right way, and I have not the proper committee. But with Mr. Palmer as your President, and such a committee, surely this Orphanage should be started, and it needs no woman's or mother's voice to speak for it. I can say, as the poet asks, 'What would the world be to us if children were no more?' It is for them we work. It is for them I am here, and if I can do anything to raise a home for the children and for those who have been less fortunate than myself, I shall be indeed glad to do it." [Great applause.]

When Mrs. Kendal had finished, Mr. Palmer rose and said: "Now, ladies, I have the pleasure of presenting to you a lady whom I have often before introduced to the public—Mrs. Agnes Booth Schoeffel," and there was a hearty greeting for the distinguished actress.

#### MRS. BOOTH'S ADDRESS.

"It has been my pleasure, on two occasions to take part in an effort and an appeal for the Actors' Fund," said Mrs. Booth, "and both have been successful. But it has been due, if anything, to the ever-ready public, and to those who occupy high social positions, who I find not only willing, but eager to lend their names, their influence, and their purse to help the needy of our profession. And as an endowment fund is required, I am sure it will be met."

"If the question arises or an explanation is needed, why we appear before the public in this manner, it can find a ready answer in the great cause of charity, which we hope to serve. Besides, I do not think that a precedent is required, for in both France and America, similar methods have been successfully employed."

"For myself, I have acted, and danced, in the roughest mining camps of California, and my experience there taught me, as it has elsewhere, that away down in the heart of the great big, burly manhood of America there is always dominant one factor—respect for American women." [Applause.]

The object Mr. Palmer has concisely explained, and it is needless for me to do anything else except what Mrs. Kendal has, and that is, to add my most enthusiastic endorsement, and in giving it, I believe I voice the general feelings of the women of the American stage. [Applause.]

"Now ladies," said Mr. Palmer, "I have the great pleasure of presenting to you another lady who I have on one occasion only had the happiness of introducing to the New York public—Miss Georgia Cayvan."

#### MISS CAYVAN'S REMARKS.

"There seems to be nothing left for me to say in approval of the Fair," said Miss Cayvan, "after what Mrs. Kendal, Mrs. Agnes Booth-Schoeffel, and your President, Mr. Palmer, have said so ably and fully. Can there be a better expression of approval needed than this large gathering here to-day? I do not know why Mr. Palmer should call upon me to give any added approval. I think none is needed of evidence of good will than this vast assemblage of women."

"I think we have come, fired by one common impulse, that of sympathy with this institution, which has for so many years rendered such universal aid to our profession. The feeling among the women with whom I have spoken seems to be in heartiest accord. It is not an individual enterprise, but a sheltering beneficence which extends its hospitality to our entire profession. Then, as we are told, the Fund expends nearly \$25,000 a year for our profession. We women concern ourselves very little with business details; but we can understand from the force of figures how great the drain is upon the exchequer. The men of the Fund have thus far handled its affairs ably and well. When they needed from twenty to thirty thousands of dollars a year, they managed to get it very nicely, but now that the Fund demands a larger supply, and when they want \$100,000, they come to us, the women. [Applause.]

"Does not this candor and this reliance upon our importance stimulate us? Are we not flattered at the confidence reposed in us? I confess that is the way I feel. I thought well, perhaps we are not such weak creatures after all." [Applause, by Mr. Palmer.]

"Thank you, Mr. Palmer."

The question has been raised in connection with our participation with this project, as to whether it was not a reprehensible thing for actresses to indulge in what is termed a public exhibition of themselves. I do not think that it is. [Hearty applause.] It would be idle to suppose that there were not women enough for this work who had expressed sufficient reliance and who are self-respecting enough to be entrusted with the duties that the committee desire to impose upon them. It would be foolish to think that we could not perform these duties with a profession so honored and that has so many dear and honored names. [Enthusiastic applause.]

"Let us then bestir ourselves to make it worthy of us, and to make it worthy of the women of the profession, and of the noble institution which we advocate. Mrs. Kendal, 'Hear, hear!' I would say—Mrs. Kendal, you have quite closed me up." [Applause.]

Mr. Palmer: "Miss Cayvan is evidently

not used to English cheers; let us hope that at no distant day she may be. Now, ladies, I shall ask Mr. De Frece to read to you the names of the ladies who have been selected to act as an executive committee. The ladies on this committee, and we also would ask you who are not named upon that committee, who are disposed to help us in this great work—because, as you can see from what has been said here, that it is going to be a great work, and that soon, and not at any distant date—we would ask your names also, and your assistance. We shall be glad to receive a voluntary assistant every name in this profession. We can use them all. Mr. De Frece will read now the names of the ladies on this committee, in and out of the profession, of course."

#### THE EXECUTIVE COMMITTEE.

Mr. De Frece then read the following names, comprising the Executive Committee:

Mrs. W. H. Kendal, Mrs. Agnes Ethel Rondebusch, Fanny Davenport, Mrs. Agnes Booth-Schoeffel, Mrs. Barney Williams, Ada Davis, Maude Harrison, Georgia Cayvan, Fannie Shannon, Henrietta Crosman, Sydney Armstrong, Mrs. James Lewis, Alice Fischer, May Robson, Mrs. Frank Mayo, Dora Goldthwaite, Louise Eldridge, Mrs. E. E. Kidder, Mrs. E. L. Fernandez, Emily Rugg, Mrs. Henry Dazian, Mrs. Jenny June Croly, Mrs. George Gould, Mrs. E. A. Doremus, Mrs. Ed. Lauterbach, Mrs. I. Wormser, Mrs. William Tod Helmuth, Mrs. George Turner, Mrs. Richard Irvin, Mrs. Clarke Bell, Mrs. J. R. Dillon, Mrs. Egbert Guernsey, Mrs. E. C. Stanton, Mrs. Angus Piton, Mrs. William W. Palmer, Mrs. Lyman Fiske, Mrs. C. H. Childs, Mrs. Thomas F. Gilroy, Mrs. J. C. Clarke, Mrs. Jacob Hess, Mrs. J. M. Seligman, Mrs. Henry Villard, Mrs. R. A. Prior, Mrs. John A. Cockerill, Mrs. Blakely Hall, Mrs. Julia Linthicum, Mrs. Henry Herrmann, Mrs. Theodore Moss, Mrs. Frank W. Sanger, Mrs. Rudolph Aronson, Mrs. Edward Harrigan, Mrs. Henry C. Miner, Mrs. Tony Pastor, Mrs. Edward Gilmore, Mrs. Edwin Knowles, Mrs. Al Hayman, Mrs. H. E. Abbott, Mrs. Francis Wilson, Miss Frohman, Mrs. P. T. Turner, Mrs. F. F. Paotor, Mrs. J. W. Morrissey, Mrs. Frank B. Murtha, Mrs. J. M. Hill, Mrs. Etie Henderson, Mrs. A. B. De Frece, Mrs. E. C. Stanton, Mrs. A. M. Palmer.

"My dear ladies, I do not intend to make any speech this evening," said Mr. De Frece, "because it is unnecessary to make one or to organize this Fair, because it is organized already, and we have the hundred thousand dollars already in view. [Laughter.] I will merely state for general information that I am already in harness, and that I will open my office for work to-morrow morning at 12 West Twenty-eighth Street, where I will be in attendance from 10 a.m. until 5 p.m. If by any chance or other, any name has been omitted from the list which I have read and which should be there, it will be put upon it if suggested, with pleasure, and then we will proceed with our work. I will take this opportunity, also, to state that we are glad to welcome those who wish to do anything for us, in any manner, shape or form, if they will kindly call on or communicate with me at 12 West Twenty-eighth Street, and I shall be glad to have suggestions made or aid offered and hearty cooperation in the work, by any one of you here present, and of all your friends."

Among the 300 ladies that accepted the invitation and were present, were:

Sydney Armstrong, Kate Jordan, Mrs. Edwin F. Knowles, Mrs. Frank W. Sanger, Mrs. A. M. Palmer, Maude Harris, Louise Eldridge, Mrs. E. L. Phillips, Maud Dillinger, Julia Arthur, Mrs. Bertie, Mrs. W. Kasten, Mrs. Little Eldridge, Grace Finkins, Martin Morton, Mrs. M. B. Stevens, Mrs. W. D. Doremus, Elizabeth Murray, Alice Fischer, Henrietta Lander, Carl Marwig, Roy Erving, James C. Doff, Tony Pastor, James Frohman, Louise Dixon Berkley, A. M. Palmer, Georgia Cayvan, May Robson, Emma Poole, E. Marie Carlyle, Adrielle Du Sault, Maria Hoffman, Agnes Booth, Madge Kendal, Estelle Chavet, Isabelle Eveson, Louis Albrecht, Gertrude St. John, Amy Lee, Mrs. William Henderson, Miss Leon Harvier, Louise Ral, Louise Leach, F. F. MacKay, Fanny Ainger Matthews, Mrs. Charles G. on, Rachel M. Ailey, Lura Mayo, Mrs. M. K. Rankin, Mrs. E. L. Fernandez, Helen Beaumont, Mrs. Harry Edwards, Mrs. Thomas Whiffen, Beatrice Lieb, Bijou Fernandez, Mrs. Augusta Foster, Miss Lambert, Frederic Edward McKay, Miss Terrell, Grace Kimball, Beverly Stover, Adele Claire, M. V. Hanley, Sam'l Stockey, Mrs. E. Clifford, J. V. Pollock, Helen Brooks, Virgie Grases, Lester S. Gurney, D. A. Bentz, Mauda Craven, Charles W. Thomas, Frank Mordant, Effie Sison, Mrs. James Lewis, Ruthelphi Aronson, William M. Dunlevy, Dora Goldthwaite, Adele Meador, Helen Glydon, Bijou Fernandez, Louise Ral, Jessie Williams, Mrs. DeLinge, Rachel Booth, Minnie Dupree, May Esterle, Mrs. Frank Mordant, Marion E. Moore, Mrs. A. P. Burback, Ethel Donahue, Hattie Moore, Annie Henderson, Ramie Austin, Sadie Martin, Helen Kennard, Mabel Stevenson, Elliott Page, Harrison Grey Fiske, Mrs. Bronson Howard, Rita Buchanan, Viola White, Mrs. John A. Cockerill, Mrs. Dora Buchanan, Mrs. Jerry, Mrs. B. De Frece, Mrs. Dion Boucicault, Mrs. Jerry, Mrs. Beuttenmeyer, Loring Brown, Sidney Haven, Mrs. H. C. De Mille, Grace Fortress, Agnes E. E. Agnes Miller, Fannie Reeves McDowell, Mrs. T. S. Robertson, William Henry Frost, Mrs. William Bloodgood, Emma Thursday, Mrs. Benjamin Wood, and Laura Seligwick Collins.

After the meeting refreshments were served, and there was music by the Hungarian Band.

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#### AUBREY BOUCICAULT TO STAR.

Aubrey Boucicault is to star. He will be under the management of Arthur Rehan, and will appear in *The Squireen*, an Irish play written by Aubrey Boucicault and Robert Buchanan.

"I am convinced that young Boucicault will be one of the best paying stars in the world," said Arthur Rehan to a Milwaukee reporter on Monday. "As a writer he is worthy of his father, and an actor I consider that he is eminently adapted in face, figure and voice to the Irish drama."

"The *Squireen* is the strongest Irish play I have ever heard. My star will have strong support."

"Our opening dates will be announced shortly. Our season will begin in six weeks in a theatre in which Amburg's father made his greatest successes."

#### PROFESSIONAL DOINGS.

WALTER N. LAWRENCE, manager of Janauschek, telegraphed on Monday night from Brunswick, Ga., "Kindly contradict report that the Janauschek company has closed. Star and business are prosperous."

FANNIE MCINTYRE, Isabelle Martin, and Ralph Stuart have been reengaged by Sabel and Smiley for *The Old, Old Story* company. Among the new people engaged are Cugler Hastings, C. T. Nunes, E. A. Locke and Mary Bell. These people should make an excellent cast. There are indications that prosperity is in store for Messrs. Sabel and Smiley.

EMMA HANCOCK joined *A Mile a Minute* company at Philadelphia yesterday (Monday). She has been specially engaged for the week.

SHILOH—"Stanislans Stange, as Percy Randolph, the Confederate brother, looked exceedingly well and acted the part with great force."—*Boston Herald*—At liberty, leading business, after termination of *Shioli*, Feb. 6.

THE BROOKLYN benefit for the charity fund of the Benevolent Protective Order of Elks will be given at Holmes Star Theatre on Thursday afternoon.

AN attachment, under the Fraudulent Debtor's act of 1890, has been issued against Mark Murphy and T. A. Sweeney, of the O'Dowd's Neighbors company, to recover an indebtedness of \$453 for photographs. The plaintiffs claim that the company is about to remove its property with intent to defraud its creditors, and has assigned, or is about to assign, or otherwise dispose of its effects with the same intention.

THE American rights to *A Mighty Heart* have been secured by Semple and Brown. The play is by Leonard DaVray, and was first produced in London last July. It will be given a "run" in London very soon. It is said to be a remarkable play, written in blank verse, and with a part for a tragic actress.

THE baggage of Callahan and Stevens' Pearl of Pekin company was attacked in Lockport on Sunday by James Egan, of New York, for a \$200 claim. George Dunlap, the business manager, paid the claim, and the company got out of town.

THE "B" Nible company will close on Feb. 6.

LOWE DAVIDSON and Ramie Austin will produce their new play, *Dangers of a Great City*, for a few weeks in February and March, preliminary to a long tour extending through the season of 1892-93. Mr. Davidson sends word to *The Mirror* that a strong company will be engaged.

BOSTON THEATRE.—"Percy Randolph was played by Mr. Stange, who acted the part with much power. Mr. Stange possesses the happy faculty of communicating his enthusiasm to his audience."—*Boston Globe*—At liberty after termination of *Shioli*, Feb. 6.

THE ACTORS engaged for *Sadie Martinot's* company, in addition to *Wilton Lackaye*, are H. M. Pitt, John Glendinning, Raymond Holmes, and Beverley Stiggrave.

CHARLES KOCH and wife (Ada Cartleton), late of Hachin's Pair of Jacks company, arrived in this city lately, and are disengaged.

THE OLD, OLD STORY opened its season under the new management at the Arch Street Theatre, Philadelphia, last night. Messrs. Sabel and Smiley have engaged a strong company of metropolitan players, including *Wilton Lackaye*, who will, during the Philadelphia engagement, play *Philip Harleigh*, the part originated by Herbert Kelcey.

MANAGER W. J. THOMPSON, of the New York Day by Day company, writes to emphatically deny the report of his disappearance which was telegraphed to this city last week. Mr. Thompson's business partner, Charles Melville, is authority for the statement that Mr. Thompson's accounts are perfectly straight and that there is no ground whatever for the absurd reports about him.

NOVELTIES with Emily Rugg are pending for her appearance next season in the leading part of *Wife for Wife*. T. H. Winnett will represent the



## THE USHER.



Mr. Gerry no longer pretends to discuss nationally the subject of children on the stage.

When *The Mirror* sought to obtain his views on the subject of an amendment to the law against children appearing in "theatrical exhibitions"—as the act expresses it—he refused to be seen. His secretary explained that Mr. Gerry would have nothing to say to *The Mirror*, because it had changed its views concerning Mr. Gerry's attitude toward stage children.

Inasmuch as it is Mr. Gerry's attitude and not *The Mirror's* views that have changed, I do not see the force of that explanation.

Eight months ago Mr. Gerry received a *Mirror* reporter with open arms, and expressed his gratitude for the readiness with which this journal appreciated his efforts to consider the spirit and intent of the law rather than the letter. He said then that there were cases where it would be unjust to interfere with children playing parts in reputable theatres.

*The Mirror* applauded his discrimination and endeavored to make his aims clear to the profession.

But Mr. Gerry turned around the other day and announced that he meant to pursue a new policy—that his Society would no longer take action only in proper cases, but that it would prevent children from appearing in all cases. In other words, Mr. Gerry has relinquished the moderate ideas, of which we approved, and has adopted radical views, of which we disapprove.

On top of this, he declines to receive our emissary, he refuses to discuss the question of an amendment to the law, calculated to remove its oppressive and increase its humane features; he vents his silly temper by proxy, and all because *The Mirror* is not able to abandon the position he himself took less than a year ago, or to keep pace with the protest antics of his singular mind.

But Mr. Gerry is of little consequence one way or the other in this matter. Seeking notoriety for his Society, he finds profit for it also in neglecting many avenues of legitimate protection and aid to poor, miserable children, and meddling outrageously with the well-guarded children of the profession.

The only service he can perform at present lies in carrying out his threat to enforce the law stringently.

He will succeed in making it odious to the community as well as in alienating respect and sympathy from his Society.

Active steps have begun to obtain a modification of the law. Meantime, Mr. Gerry can be left to his own devices. His autocratic powers will probably be restricted before long.

Brentano's theatrical customers—of whom he has many—will be glad to know that the phoenix-like enterprise of the founder of the house has descended to the son, and that the members of the great Union Square fire were not cold before Brentano was again open for business in temporary quarters at the Hotel de L'Oranger, Fifth Avenue.

The concern will remain until a new and handsome building on the site of that which has been destroyed is ready for occupancy.

On the morning of the fire I received from Brentano a descriptive catalogue of some especially rare and valuable biographical works—many of them dramatic—that he had just received from abroad. I suppose they went up in smoke with the rest of the contents of that vast bibliographical storehouse.

Brentano is not at all cast down by his misfortune. He will have a bigger and better emporium than before—mark my words.

**WAS THERE CRIMINAL NEGLECT?**

Ugly rumors are afloat concerning the wreck on the Northern Pacific Railway near Jonesville, Minn., on the 15th inst., by which Mrs. Edward M. Andrews (Nannie Wilkinson, as she was professionally known) and her maid, Lillie Wallace, lost their lives.

It is said that evidence will be laid before the Coroner's jury tending to show that the tragedy was not caused by a broken rail, but was due to criminal negligence on the part of employés of the railroad.

The sleeping car in which the two women were burned to death was one that had been condemned some time before as unfit for use owing to the weakness of the trucks. On account of a scarcity of cars it was given to the Andrews' company, although its dangerous condition was well known to the Northern Pacific people.

The *Stage* can afford to ignore this contemptible exhibition of meanness. Everybody knows the truth, and it may rest content in the consciousness of having done a good thing single-handed.

May Robson rushed into the Twelfth Night club-rooms on the day of the Union Square fire.

"Girls, what do you think?" she exclaimed excitedly. "They've just taken a woman out

of the flames and sent her in an ambulance to police headquarters in Mulberry Street."

"What for?" came in a chorus from the girls.

"To inspect her burns."

Variety entertainments for private parties have become popular in this city. The "parlor entertainers"—with the exception of Marshall Wilder and one or two others—have worn themselves out, and are voted a bore.

The variety show is becoming especially the vogue to follow "stag" suppers. The Seventh Regiment boys set the fashion when they captured Maggie Cline and other leading lights of the vaudeville stage, and took them uptown to give a performance for their friends.

Mr. Armstrong, the variety agent down on Union Square, and his chief assistant, Mr. Corran, provide the majority of these entertainments. People who do not know the difference between a black face specialty and a contortion act leave their orders for an entertainment, and with only a couple of days' notice, Mr. Armstrong will get them up a bill worthy of Tony Pastor's. He has also specialty performers on his books.

## W. S. HART.

W. S. Hart, whose portrait we present this week in our first page gallery, is a young American actor. During his five years' professional career he has won praise from the press and his associates for the excellent manner in which he has played many characters.

Mr. Hart's first engagement was in Daniel E. Bandmann's company. He was assigned to utility parts. In six months he had advanced to leading juvenile roles, and went with Lawrence Barrett the following season, playing Tello in *Ganelon* as well as other conspicuous roles, with marked success. He received special commendation from William Young, the author of *Ganelon*, for his acting in that play and was re-engaged for a second season by Mr. Barrett.

Mr. Hart then accepted an engagement with Margaret Mather and played prominent roles in all the pieces of her repertoire.

Last season Mr. Hart supported Robert Dowling. This season he is the leading member of the MacLean-Prescott company, playing such parts as Romeo, Iago, Basanio, Antony, Orlando, and Macduff, in a manner that has been highly commended by discriminating critics.

## MANAGER GILMORE'S HUNT.

Manager William J. Gilmore, of the Central Theatre, Philadelphia, writes *The Mirror* that he has been on a still hunt for the past two months trying to locate one George B. Radcliffe, formerly in his employ. He states that Radcliffe was stage manager at the Central Theatre for two years, but a vacancy having occurred in the Twelve Temptations company, Radcliffe was sent on temporarily as business representative. He joined the company at Cincinnati, and continued with it for two weeks, until it reached Sherman, Texas, where he suddenly disappeared, and with him \$1,000. The case has been put in the hands of the Philadelphia detectives.

## ROCHESTER'S NEW OPERA HOUSE.

Cook's Opera House at Rochester, was dedicated on the 10th inst. The building, an imposing one, is erected upon the site of the old Grand Opera House, and the theatre is located on the ground floor. Entering from South St. Paul Street one passes through a wide, handsomely tiled lobby, with marble wainscoting. On the right is the box-office and toilet parlors.

On entering the auditorium the harmony of coloring of the walls, ceilings, and galleries, is apparent. There are no striking contrasts in the decorations, perfect harmony having been carried out throughout the house. There are four proscenium boxes, and adjoining them are the loges. The seats are of the latest improved pattern and upholstered with red plush. A perfect view of the stage can be had from all parts of the house and the acoustics cannot be improved.

The building was erected and is owned by the Hon. Frederick Cook. It has been leased to hustling Manager H. R. Jacobs, who will present the best attractions that can be procured. Mr. Jacobs will be represented at this house by Charles A. Henshaw as local manager, H. W. Freygang, treasurer, and C. A. Holland stage manager. Mr. Henshaw has been connected with Mr. Jacobs' enterprises for a number of years, and late representative of his Cleveland theatre.

## CHARITABLE AMATEURS.

A performance of Mrs. Jarley's Wax works was given at the Berkely Lyceum on Saturday afternoon for the benefit of the Barnham Industrial Farm. Madames Howard Townsend, Van Rensselaer Cruger, Fred, De Peyster, and F. Le Roy Satterlee were the proprietresses.

The Columbia Mandolin and Banjo Club and the Misses Lawrence and Robert Lee Morell appeared in the programme. The Jarley Waxworks feature was excellently done under the direction of Richard Barker.

Those that took part were, Misses Stetley, Watts, Tongue, Held, and Wilting, and Misses Kelly, Ewing, Dewitt, Held, and McNair. Mrs. T. Wood was Mrs. Jarley and J. J. K. Hackett Mr. Jarley. He introduced his famous *Carmencita* dance.

Speaking of this case a Duluth paper says

"With regard to the sleeper the difficulty is said to have been that on account of a lack of equilibrium or an imperfect adjustment of the trucks the sleeper was entirely unsafe, and that conductors have often refused to draw it for fear it would leave the track and derail other cars in the train." A searching investigation is promised, and it is hoped that the legal responsibility for this fatal occurrence will be fixed.

The present season has been unprecedentedly punctuated with railway disasters, by which professionals have been killed or injured. Considering the large number of actors constantly on the rail, and the frequency of disasters throughout the country the fatalities were singularly few, previously to this season.

## PRIMROSE PATHS.

So many instances of unrewarded virtue are constantly coming to light that it is pleasant to record an exception to the old established rule.

George Primrose, the minstrel, was enjoying a cigar in the lobby of the Hotel Henklein, at Hartford, the other day when he heard the clerk telling a gentleman and his wife who applied for accommodations that there was no room. The ever-gallant Primrose offered his room and "doublet up" with Manager Titus.

The accommodated guests were profuse in their thanks, and on leaving the hotel presented Mr. Primrose with a solid silver flask lined with gold and engraved with the letter "P."

## A NEW COMIC OPERA.

A comic opera, called *The Sultan*, or *The Lily of the Mountain*, has been written by Mr. Osganian, the veteran journalist, and Mr. Chrystal, and will probably be given a production in New York within the year. The music is by Professor Fancelli, and is said to be sparkling and tuneful. Those who have seen the libretto speak highly of it. The piece offers fine opportunities for brilliant *mis-en-scene*.

The plot is novel, hinging upon the loss of one of the Sultan's wives at sea. It devolves, according to custom, upon the mother of the Sultan to provide a bride to fill her place. A Circassian girl of great beauty, by name Leila, is selected. A young man has fallen in love with Leila, and plots with a wild tribe of Bash-Bazouks to kidnap her. A deception is practised upon him, and he slopes with a closely veiled Gypsy girl instead of his beloved. The Zeybecks indulge in a war dance, and this ends the first act.

In the second act the Sultan is apprised of the supposed treachery of Leila. The eloping couple are brought back, and when the gypsy girl is unveiled the young man is angry at the deceit that has been practised upon him. But the Sultan, after the manner of the comic opera monarch, is struck with the situation and forgives all hands upon learning incidentally that Leila is his own daughter. He gives her to her lover, whom he creates Pasha. A ballet with castanets is the finale.

## PROFESSIONALS' PHOTOGRAPHS.

*The Mirror* is making an extensive collection of photographs of members of the profession. It includes actors, actresses, traveling and theatre managers, agents, musical directors, and others intimately connected with the stage.

We shall be pleased to receive the portraits of all that will oblige us by sending them to this office. Recent, or favorite photographs are especially desired.

If the senders will enclose brief memoranda of their professional careers, from their debut to date, they will favor us still more.

These photographs will be suitably classified and carefully preserved. They are intended for *The Mirror's* sole use.

## WOMEN AS PLAYWRIGHTS.

Rosina Vokes is a firm believer in feminine talent, and refutes the idea that men only can write good plays.

"My experience as a producer of plays has taught me otherwise," says Miss Vokes. "I am thinking not only of Mrs. Doremus, who wrote *The Circus Rider* for me, and Minnie Maddern Fiske, who wrote the one-act play, *The Rose*, but also that clever writer, Molly Elliott Seawell, who recently sent me a little play which I have accepted and intend to play next season."

"It is a dramatization of Miss Seawell's own story, *Maid Marian*, that appeared in *Tippinatt*, some years ago. I think it was her first published story, which makes it all the more interesting that she should make her debut as a playwright in a dramatization of it."

The character of *Maid Marian* is alone sufficiently attractive to carry the play. The story in itself is interesting and strong, and needs only the emphasis necessary for effective stage representation. If it is ready in time I may produce it first in New York next Spring, at *Italy's* Theatre."

## CHARITABLE AMATEURS.

A performance of Mrs. Jarley's Wax works was given at the Berkely Lyceum on Saturday afternoon for the benefit of the Barnham Industrial Farm. Madames Howard Townsend, Van Rensselaer Cruger, Fred, De Peyster, and F. Le Roy Satterlee were the proprietresses.

The Columbia Mandolin and Banjo Club and the Misses Lawrence and Robert Lee Morell appeared in the programme. The Jarley Waxworks feature was excellently done under the direction of Richard Barker.

Those that took part were, Misses Stetley, Watts, Tongue, Held, and Wilting, and Misses Kelly, Ewing, Dewitt, Held, and McNair. Mrs. T. Wood was Mrs. Jarley and J. J. K. Hackett Mr. Jarley. He introduced his famous *Carmencita* dance.

## GOSSIP OF THE TOWN.

KATHARINE LITTLE FOOTE is an American girl who has won recognition as an actress in London before securing it at home. She is the daughter of Colonel W. J. Foote, of Washington, and niece of Judge Ranney, of Cleveland. Miss Foote owes her English success in part to the kindly aid of Wilson Barrett, who has a warm spot for Americans in his big heart, and who has faith in promising young people. She is now touring the provinces as a member of his company, and judging from the critics' comments on her acting, she is proving a valuable and attractive member of the organization. Miss Foote is beautiful and accomplished. We shall see her in New York next season, as Mr. Barrett has engaged her to play second juvenile parts in his support during his visit to America.

A TWELVE HUNDRED DOLLAR HOUSE GREETED PRIMROSE AND WEST'S MINSTRELS AT HARTFORD LAST WEEK. STANDING ROOM WAS AT A PREMIUM, AND THE AUDIENCE WERE ENTHUSIASTIC OVER THE PERFORMANCE.

ROSINA VOKES IS HAVING AN ADAPTATION MADE OF THE POPULAR STORY, "MAID MARIAN," WHICH APPEARED IN *ELIJAH'S*. THE AUTHOR IS MOLLY ELLIOT SEAWELL.

DANGERS OF A GREAT CITY.

A. M. PALMER, SYDNEY ROSENFIELD, MRS. BLOOMFIELD HOWARD, AND E. E. KIDDER WERE AMONG THE GUESTS AT SOROSIS' ANNUAL DINNER LAST THURSDAY EVENING, AT DELMONTE'S.

MAE BONNER, A TWELVE-YEAR-OLD SINGER AND DANCER, WITH HIS NIBS THE BARON COMPANY, WAS PREVENTED FROM FINISHING THE ENGAGEMENT WITH THE PIECE LAST WEEK AT THE NOVELTY THEATRE, BROOKLYN, BY THE S. P. C. C. OF THAT CITY, WHO COMPELLED THE MANAGEMENT TO RELEASE HER.

AT OKLAHOMA, A COUPLE OF WEEKS AGO, JEANNETTE WILKINSON WAS MARRIED TO J. C. LEWIS, OF SI PUNKARD FAME.

DANGERS OF A GREAT CITY.

THE AUTOCRATS IS ONE OF THE OLDER AMATEUR DRAMATIC SOCIETIES OF NEW YORK, HAVING BEEN ORGANIZED SIX YEARS AGO WITH FIFTEEN MEMBERS, AND INCORPORATED IN 1889. THE MEMBERSHIP NOW NUMBERS EIGHTY-FIVE, AND THE CLUB HAS A FINE HOUSE IN FIFTY-EIGHTH STREET, WHERE ON EVERY FRIDAY THEY ENTERTAIN THEIR FRIENDS. THE RECENT ENTERTAINMENT GIVEN BY THE AUTOCRATS PROVES THAT THERE IS CONSIDERABLE DRAMATIC TALENT IN THEIR RANKS.

R. E. JOHNSTON WRITES THAT THE OXIDE-MUSIN CONCERT COMPANY WILL CONTINUE THEIR TOUR WEST TO THE PACIFIC COAST, OPENING AT LOS ANGELES ON APRIL 11, AND AT THE BALDWIN THEATRE, SAN FRANCISCO, APRIL 24. SIXTEEN RIVAL CONCERT COMPANIES STARTED OUT IN OCTOBER, BUT MR. JOHNSTON SAYS THAT NOT ONE LEGITIMATE COMPANY EXCEPT HIS, IS NOW TRAVELING. THE OXIDE-MUSIN TOUR HAS BEEN SUCCESSFUL, AND THE COMPANY WILL SAIL FOR AUSTRALIA ON MAY 10.

LEW ROSEN'S FARCE *THE KICKERS*, HAS BEEN ACCEPTED BY J. M. HILL. IT WILL BE BROUGHT OUT AT ONCE AT ONE OF HILL'S THEATRES IN THIS CITY AND THEN WILL BE SENT ON THE ROAD.

DANGERS OF A GREAT CITY.

HENRY GREENWELL HOLDS A MORTGAGE FOR \$5,000 ON THE EMMA JUCH OPERA COMPANY COSTUMES, TO COVER ADVANCES MADE BY HIM TO LOCKE. THE MORTGAGE WAS RECORDED ONE DAY LAST WEEK IN SAN ANTONIO, TEXAS.

THE BROTHER OF JAMES NEILL, OF CRANE'S COMPANY, DIED LAST THURSDAY IN SAVANNAH. MR. NEILL LEFT THE EAST TO ATTEND THE FUNERAL. HIS PART IN *FOR MONEY* WAS FILLED BY VINCENT STERNOYD DURING HIS ABSENCE.

THE PAIR OF JACKS COMPANY'S ROUTE HAS BEEN CHANGED. INSTEAD OF GOING NORTH, AS ORIGINALLY BOOKED, THEY WILL GO SOUTH TO MEMPHIS. DUDIE TRACY, WHO RECENTLY JOINED THE COMPANY, HAS MADE A HIT, AND EXCELLENT BUSINESS IS REPORTED. HANDSOME HOLIDAY GIFTS WERE INTERCHANGED AMONG THE COMPANY.

DANGERS OF A GREAT CITY.

FOUR CELEBRATED POLES HAVE BEEN APPEARING IN NEW YORK DURING THE PAST FORTNIGHT: MADAME MODLESKA, PADEREWSKI, JEAN AND EDMOND DE RESZKE. THEY ARE ALL INTENSELY POPULAR.

A BILL-POSTER, KNOWN FAMILIARLY AS "WALLY," ACCIDENTALLY SHOT AND KILLED HIMSELF ON THE NIGHT OF THE 11TH INST. HE SLEPT AT THE SALT LAKE CITY THEATRE, AND WAS JUST RETIRING WHEN THE FATAL CASUALTY OCCURRED. THE MEMBERS OF THE COMPANIES IN TOWN AND THE STAGE HANDS MADE UP A COLLECTION TO DEFRAY HIS BURIAL, BUT IT WAS DISCOVERED AT THE INQUEST THAT HE HAD A SAVINGS BANK ACCOUNT SUFFICIENT.

BY REQUEST MARIE STONE-MACDONALD AND EUGENIE COOPER, OF THE BOSTONIANS, SANG BEFORE DR. VAIL'S CONGREGATION IN THE GRAND OPERA HOUSE, ST. PAUL, MINN., ON SUNDAY MORNING, THE 10TH INST. MISS STONE SANG "COME UNTO ME," BY COENEN, AND MR. COWLES SANG "BLESSED ARE THEY," BY DUDLEY BUCK. THE HOUSE WAS PACKED. DR. VAIL IS A GREAT ADMIRER OF THE LYRIC STAGE, A BROAD-MINDED MAN, AND A WARM FRIEND OF THE PROFESSION.

MANAGER JOHN

## MADAME MODJESKA HONORED.

The Goethe Society's reception to Madame Modjeska at the Hotel Brunswick, last Friday afternoon, was very successful. The saloon was crowded with distinguished people, the paper read by the honored guest was charming, and the social aspect of the affair was most pleasant.

A. M. Palmer, president of the Society, introduced Madame Modjeska in the following graceful words:

LADIES AND GENTLEMEN.—The members of the Goethe Society do not need to be told—but our guests may, perhaps, well be reminded—that it has been our custom, as a society to honor ourselves by honoring distinguished members of the dramatic profession. It is a most appropriate thing to be honored by a society bearing the name of Goethe, for the whole world over, that great man's life shows that not only did a love of the stage of stage management, and of stage literature possess him, but that he also loved the men and women of the stage, and cultivated at one time in his life, at any rate, their acquaintance and friendship.

Several years ago, we had the honor of extending a welcome to the most distinguished actor who has graced the stage since the days of Garrick, Henry Irving. Last year we met in this room to listen to and bestow our congratulations upon Mrs. Kendal. To-day we are gathered to meet a lady whose birth, whose early associations, and whose early stage training were more foreign to us than those of either of the guests I have named, but who, I may venture to say, we are ready to claim as being bound to us by closest ties of art and affection.

Madame Modjeska had a career and a distinguished one in her own distant country. But the day she adopted our tongue as her own, and made her debut upon the stage at San Francisco, she commenced a distinctly new career. That day also the American stage gained a new actress, one of the best equipped, most highly accomplished, and worthiest actresses who ever adorned it.

I shall not speak of the good this lady has done to the members of her profession in America, through the influence of her artistic work and of her most worthy life, further than here to publicly acknowledge them, and in the name of that profession to publicly thank her for them. But I do maintain that we may fairly claim her as an American actress.

As such we are proud to welcome her, and as such I now have the high honor and the great pleasure to present her to you.

Madame Modjeska was received with long-continued applause. She read from a manuscript in a sweet, clear voice, and she was obliged to pause frequently because of the plaudits of her listeners.

## MADAME MODJESKA'S ADDRESS.

Two years ago, in our saloon in California, I was sitting under the oak with a little book in my hand. It was Thomas Lodge's story of "Rosalynde." When I finished reading I sat for a moment absorbed in thought. Paper and pencil were at hand, and I felt tempted to write a sketch of one of the best beloved characters of my repertoire. In one afternoon I did the dreadful deed—and here it is.

You must not think that I am going to try to teach anything. The sketch, like all sketches, is incomplete, and not of any literary value, as you can easily imagine. I was asked to read before you. I had this thing at hand, and I give it to you as I would offer a bunch of wild roses to those who would come to see me in our mountain home in California. It rests with you whether you keep the flowers or throw them away. One way or the other, you will be right to do as you please. You could not wound my vanity, because I have none in regard to this trifle.

Thomas Lodge, it is well known, was Shakespeare's contemporary author. He was born in 1558 and died in 1625. He wrote his novel called "Rosalynde" in 1590. On his story Shakespeare based his play, *As You Like It*.

Who is Rosalind? Thomas Lodge describes her beauty and her virtues in most glorious and rather extravagant terms:

... upon her cheeks there seemed a subtle between the graces who should bestow most favour to make her excellent. The blush that glowed Luma when she kissed the shepherd on the hills of Latmos was not tinged with such a pleasant dye as the vermillion flourished on the silver line of Rosalind's countenance; her eyes were like those lamps that made the wealthy covert of the Heavens more glorious, sparkling favour and disdain; courteous and yet coy, as if in them Venus had placed all her amours and Diana all her chastity. The trammels of her hair, folded in a cowl of gold, so far surpassed the burnished glitter of the metal as sun doth the meanest star in brightness; the tresses that fold in the brows of Apollo were not half as rich to the sight; in her hair it seemed love had laid herself in ambush to entrap the proudest eye that durst gaze upon her excellence. What should I need to decipher her particular beauties, when by the censure of all she wast the paragon of all earthly perfection.

Alinda, in Lodge's novel "Celia" in the "Oratio to her Father in Defence of Rosalind," says: "Her wisdom, silence, chastity, and other such rich qualities, I need not describe."

But we need not look for information to any other authority than Shakespeare himself. With all the consistency of an experienced playwright, and the good judgment of a clever stage-manager, he does not leave entire freedom to his actors, but gives them necessary hints how to impersonate the character, and thus compels them to follow closely his own conception. Rosalind is so well pictured by different characters of the play that there cannot be any doubt as to the interpretation of the part. In the first act of *As You Like It*, Duke Frederick, speaking of Rosalind, expresses himself as follows—

"She is too subtle for thee; and her smoothness, Her very silence, and her patience. Speak to the people, and they pity her. Then act a fool, she robs thee of thy name. And thou wilt show more bright, and seem more virtuous. When she is gone."

It is enough to read this passage to know that she is subtle, smooth, silent, patient, bright, and virtuous. Shakespeare is not content to describe his heroine's character—he also draws an outline of her physical appearance. In her scene with Celia at the end of the first act, Rosalind says of herself: "I am more than common tall."

"Madame Modjeska desires us to say that some time after writing this paper she sent the MS. to a journalist of this city, who had earnestly requested her to send him for publication an article from her pen. He neither acknowledged its receipt nor published it. The paper appears in THE MIRROR in its entirety as it was delivered before The Goethe Society.—EDITOR DRAMATIC MIRROR.

"Orlando, in his poem, thus sings her praises:

Helen's cheek, but not her heart,  
Cleopatra's modesty,  
Atlanta's better part,  
Sad Lucretia's modesty.

In another instance, Oliver—quoting Orlando's description of Ganymede—says:

The boy is fair,  
Of female favour, and bestows himself  
Like a true sister; but the woman low,  
And browner than her brother.

We see by all these descriptions that she is tall, golden-haired, majestic, beautiful.

Having become thus acquainted with her moral and physical excellencies, let us see how she appears in contact with the surrounding people and events.

In the first scene of the play, we have learned from Charles, the wrestler, that her father has been banished by Frederick, but being very much beloved by her cousin Celia, Frederick's daughter, she is retained at the court, and treated kindly by the usurping Duke. On her first appearance, she comes before us with a cloud of sadness on her brow, and wins our sympathy at once. We love the noble girl for the sake of her sorrow and patience, and we pity her. Celia tries to comfort her, but it is not easy to forget a banished father, and she answers softly: "I show more mirth than I am mistress of." But when Celia insists, accusing her with a childish petulance, of lack of love for her, she shakes off her sadness, saying: "I will forget the condition of my estate to rejoice in yours." This is our first insight into her soul. Her unselfish nature comes out with these lines, as well as her superiority over Celia, whom she humors so willingly. She is now ready to devise sports. "What think you of falling in love?"

A sad sport, indeed, but quite in harmony with her present disposition. Heart softened by sorrow is a fertile soil for love. Love is in near relation to sorrow, as well as its best remedy. Even the happiest moments of lovers are often tinged with sadness, which refines their feelings and lends them a charm of poetry. It is, then, quite natural that Rosalind's first thought while trying to ward off her grief turns to love. She does not want to trifle with it, either, for when Celia suggests to make sport withal, and love no man in good earnest, she abandons at once the idea, saying: "What shall be our sport, then?"

Ah! Rosalind, they praise thee for silence—silence means thinking, and thou art full of thought. Who knows what tricks imagination has played on thee, and what visions thy pure but fertile brain has spun in thy solitary hours? Hast thou not seen in thy "mind's eye" some hero, some youth with eagle eye and strong arm pressing thee to his manly breast? Confess, sweet Rosalind, thy heart is prepared and waiting for the magic touch. It will soon come, and love will then take so strong a possession of thee that all thy sorrow will be drowned in it, all will be forgotten, and nothing left in the world but he, the hero, the incarnate vision of thy dreams. Thou wilt not like to talk of fathers "whilst there is such a man as he!" Rosalind and Orlando's love is love at first sight, sudden and spontaneous. Lodge says: "Love, willing to make him as amorous as he is valiant, presented him with the sight of Rosalind, whose admirable beauty so inflamed the eye of Rosader (Orlando) that, forgetting himself, he stood and fed his looks on the favour of Rosalind's face, which she perceiving, blushed," etc. On her side, Rosalind, during the wrestle, "to encourage him with a favour, lent him such an amorous look as might have made the most coward desperate," etc.

In *As You Like It* the only indication of that spontaneous passion is in Rosalind's simple question: "Is yonder the man?" and then, in her answer to Frederick, when he asks if they "creep hither to see the wrestling"—"Ay, my liege, so please you, give us leave." A moment before she did not like to stay. "Is there any else longs to see this broken music in his sides? Is there yet another doates upon rib-breaking?" Her noble nature revolts against this sight of the brutal sport, but she has seen Orlando, and the rib-breaking becomes a second consideration. One glance has decided her fate. What a beautiful passage it is, in which she and Celia entreat Orlando to give up the wrestle. How deeply moved she appears when Orlando replies, in a firm but gentle manner, "If I be foiled, there is but one shamed that was never gracious; if I killed, but one dead that is willing to be so. I have none to lament me." Her heart nearly leaps from her mouth to him—"The little strength that I have, I would if were with you." Yes, love has taken possession of her; it governs her looks, her acts; it makes her bosom heavy with anxiety, and brings tears to her eyes. How happy she is when Orlando brings down the wrestler; and when he reveals his name, her gladness is complete. He is now her real hero, forever. He is Sir Rowland's son, and her father "loved Sir Rowland as his soul." The man she loves is noble, beautiful, and courageous. He was only a young man a while ago; now she calls him "gentleman." She knows he is one. Farewell constraint! She gives him her chain, one of the last remnants of her former wealth, for "her hand lacks means." She even forgets herself a little, but we forgive willingly, since she sweetly confesses her sin: "My pride tell with my fortune." We feel, however, slightly alarmed when, provoked by Orlando's speech, she almost betrays her feelings by saying: "You have wrestled well, and have overthrown more than your enemies."

This short scene is one of the most exquisite in the play. Its delicacy requires a very careful treatment, and woe to the Rosalind who forgets at that moment that she is a duke's daughter and refined, both by nature and training.

In studying the play one can easily see that the part of Rosalind has not been written for what we actors call "points," for effective entrances and exits, etc. It would be easy to word *pulpit* has been changed to *Jupiter*.

to produce a melodramatic effect in the scene with the Duke Frederick at the end of the first act, but it would be a great mistake. Rosalind is never loud. Shakespeare himself told us that she is smooth, patient, and silent. Even in her indignation she is not disrespectful. "Then, good my liege, mistake me not so much to think my poverty is treacherous." The only passage in the part that is really meant for applause is the epilogue, and as such it has nothing to do with Rosalind's character. It is not she who speaks; it is the author and manager who recommend their play to the audience.

There is not enough space in this paper to make a close analysis of each separate scene. My object is to give a sketch, therefore I shall not dwell any longer on the final scene in the Duke's palace, where the banished Rosalind resolves to travel in the company of Celia and the clown. I'll follow her to the forest of Arden, to meet again the proud lady who will have "no worse a name than Jove's own page," and therefore calls herself Ganymede. It is worth while noticing that Rosalind, while putting on a man's costume, has not assumed with it the air of swagger or rudeness, but of chivalry. She protects and supports her cousin as a man would do, and forgets her own fatigue, in order to "comfort the weaker vessel." When she addresses Corin, asking him for food and shelter, she thinks more of Aliena than of herself. "Here's a young maid with travel much oppress'd and faints for succour."

She is now at liberty, free as a bird! I see her roaming in the woods, making garlands for Aliena's brow, or speaking of Orlando to the stars. His face is ever before her eyes; her heart is full of that delightful passion which grows stronger instead of decreasing in the absence of her lover. I perceive her sitting on a rock overhanging a brook, the singing birds mingling their voices with the mellow rippling of the stream, the leaves of the tree tremble and glisten in the rays of the sun like a flock of silver butterflies.

She bends over the crystal water where she beholds her lowliness. A faint smile appears on her lips, followed by a sigh. Ah! if the good fairies could bring Orlando here that she might see his face next to hers in a frame of ivy and eglantine. Patience, sweet, loving girl, he will come, he will soon be here!

And he comes indeed! (at least, so Celia tells her.) Oh, what rapture! how quickly her heart beats, how rapid her thoughts, how fluent her tongue grows! The first cry of joy is immediately followed by the awakening of her inborn modesty; she wore the boy's garb for some time before, and never felt ashamed of it, but now—Orlando may see her! "Alas! the day!" what will she do with her doublet and hose? and then the extract of words—questions—following each other with a wonderful rapidity. It seems as if her whole nature had suddenly undergone a change, and that a clever, slightly satirical, dignified young lady had turned into a perfect child. "What did he, what said he, how looked he?" etc.—all without stopping—without waiting for an answer. What has become of the "silent" Rosalind? Where is her "patience" so highly praised?—all gone and melted away before the name of Orlando.

"But soft, comes he not here? yes' 'tis he!" Her first impulse is to "slink by." But how can she stay away? She hears him talk; her name is pronounced, she must speak to him instantly. A happy idea strikes her: the doublet and hose are welcome; she will "speak to him as a saucy lackey"; she will know how deeply he loves her. Her impatience to attack this subject is so great that she begins at once. "What is 'o'clock?" and at Orlando's answer that there is no clock in the forest, she immediately replies: "Then there is no lover in the forest," etc.

I suppose that Rosalind intends to be very boisterous and rude in this scene, but she scarcely succeeds in it, judging by Orlando's remark: "Your accent is something finer than you could purchase in so remote a dwelling." It is obvious that she cannot be a hoyden, and, although she assumes the manners of a lackey her inborn gentleness and refinement must be visible to the eye, as a fair face would be from behind a veil of gauze, or a beautiful form under a drapery, even if that drapery were made of coarse linen.

I will stop here my analysis of Rosalind's character, as it has been wholly revealed to us in these few scenes. All her mental gifts are now concentrated in love, which acts upon her like a stimulus, bringing forth all the brilliancy of her versatile nature. From the beginning to the end the part of Rosalind is a string of marvels of dazzling beauty. What opportunities for good acting! Her dissembling, her mock marriage, her quick and witty retorts, all the unrivaled riches of the dialogue give an ample scope for developing the character, and there is no need of any additions to make the part still more attractive. Some actresses add a cuckoo song. The song only mars the unity of the dialogue, and produces the effect of a couplet in a comic opera.

To conclude, I will repeat what I have conveyed before, that the part of Rosalind cannot be treated in a naturalistic manner. The play being an idyl and a poem more than a comedy, its heroine must be in harmony with it—not tread too heavily upon the ground, but touch it lightly with fleeting steps. Her merriment is not necessarily boisterous, but it must reach our ear pleasantly as the echo of a child's laughter in the woods. Her love-making is not a picnic flirtation, but an expression of true sentiment and an overflow of first spontaneous passion.

In the early editions of Shakespeare Rosalind exclaims in the first scene of the third act, after the reading of one of Orlando's poems by Celia: "O, most gentle pulpit, what tedious homily of love have you wearied your parishioners with!"

Now, I have noticed that in some new editions, and especially in stage editions, the entrances and exits, etc. It would be easy to word *pulpit* has been changed to *Jupiter*.

It was likely at first a misprint, but it has been repeated since not only in the books, but even on the stage.

The error seems obvious, for if the name of Jupiter were used only for the purpose of exclamation, as "Jove" or "Lord," then he would not be adorned with the inappropriate epithet of *most gentle*. If it applied to the whole sentence and Rosalind applied this name to Celia, then the comparison would be lame, because Jupiter does not deliver homilies and has no parishioners.

## THE LAST STRAW.

*Special Dispatch to The Mirror.*

CINCINNATI, Jan. 23.—The Last Straw, a comedy adapted from the French by Frederic Horner, was presented for the first time in this country to-night, at the Pike Opera House, by Augustus Pitou's stock company. The action is in London, and is divided into three acts.

The play opens with a squabble between a young husband and a young wife, and the plot develops in a most amusing way from this incident.

The Last Straw is one of the best comedies seen here this season, and Mr. Pitou is to be congratulated. Minnie Seligman, Nelson Wheatecroft, William Faversham, and W. H. Thompson made personal successes.

JAMES McDONOUGH.

## HILL VS. THE DREWS.

*Special Dispatch to The Mirror.*

CHICAGO, Jan. 25.—Elwin Hopkins, Jr., of New York, representing J. M. Hill, appeared to-day in Judge Tully's room of the Supreme Court to secure an injunction to restrain Sidney and Gladys Drew from playing in *That Girl From Mexico*, at McVicker's Theatre, to-night.

After hearing the motion, Judge Tully ordered the defendants to file an answer, and continue the case for ten days.

Mr. and Mrs. Drew say that the suit will be abandoned by J. M. Hill, as, they claim, the manager has no case against them.

LAWRENCE J. CHAMBERS.

## BENEFITS FOR COLONEL McCALL.

Up to Saturday night the sale of seats for the benefit to be given to Col. John A. McCull, at the Metropolitan Opera House, on Feb. 11, was \$3,500.

Orders for seats and boxes will be placed on file and filled in the order that they are received. A. M. Palmer, Frank W. Sanger, and T. Henry French are the finance committee, and subscriptions should be sent to them.

On the same day, the Chicago managers and actors intend to give a benefit for Col. McCull. The Tar and the Tartar company will be in Boston on that date, and it, too, will give a benefit. It is likely that other companies in Boston will join in.

The Pauline Hall company, on tour, will also give a benefit on Feb. 11.

The volunteers for the benefit at the Metropolitan include Attalie Claire, Louise Schirmer-Mapleson, Agnes Booth, Carmencita, Jessie Williams, Aunt Louisa Eldridge, Tony Pastor, Francis Wilson and Lillian Russell in the second act of *Erminie*, The Trip to Chinatown company, the Miss Helvetia company, La Cigale company, several of Abbey and Grau's singers, either Damrosch's or Gilmore's orchestra, and the Lyceum company.

All the boxes probably will be sold by subscription, and they are expected to bring not less than \$100 each.

## OBITUARY.

Archie Lindsay, the actor, died in this city on Sunday at midnight. His death was caused by mental trouble. He had been ill for a year. Mr. Lindsay first came to this country from England as a member of the late George S. Knight's company. Last year he was a member of Robert Mantell's company. He was a competent actor. His funeral will be on Wednesday. The interment will be in the plot of the Actors' Fund at Evergreens Cemetery.

## CLEANINGS.

FANNY DAVENPORT is ill and idle, this week. She is at the St. Cloud. Her season will be resumed next Monday at the Grand Opera House.

THE manager of the Park Theatre, Columbus, O., writes: "Largest audience of the season greeted Griffin and Wilson's *Peck's Bad Boy*, on Sunday night, at this house."

H. S. TAYLOR says that he has sold his interest in his various road companies, and he promises to devote himself exclusively to booking traveling companies and filling time for out-of-town theatres.

THE treasurer of the St. Charles Hotel, New Orleans, telegraphed yesterday: "Jean Vorhees in *Only a Farmer's Daughter* had an immense opening house last night. There were more than 1,000 paid tickets."

FANNY RICE has three short one-act comedies in preparation. They will be played at matinees. Miss Rice opened to a large

## THE BATTLE HAS BEGUN!

**THE WORK OF AMENDING THE LAW AND RESTRICTING GERRY'S THEATRICAL POWERS**  
**CONTINUED.—THE PROFESSION'S SENSE OF JUSTICE REVOLTS.—"THE MIRROR" SEEKS THE BILL ROLLING.**

Mr. Gerry has gone too far. The long suffering theatrical interests of this city are aroused, and the legislature will be invoked to change the law so that children shall be permitted to appear on the stage under proper conditions.

On Saturday morning *The Mirror* received from ex-Judge Dittenhofer a draft of the proposed amendment, kindly drawn by him at our request. Following is the text of the act, the words in italics, in section 3, showing the change that is demanded.

*An Act to amend Section 292, Chapter 676 of the Laws of 1881, known as "The Penal Code."*

The People of the State of New York represented in Senate and Assembly do enact as follows.

**SECTION I:** Section 292 of Chapter 676 of the Laws of 1881, entitled "An Act to Establish a Penal Code" is hereby amended to read as follows. "A person who employs or causes to be employed or who exhibits, uses or has in his custody for the purpose of exhibiting or employing any child apparently or actually under the age of sixteen years, or who having the care, custody or control of such child, as parent, relative, guardian, employer, or otherwise, sells, lets out or gives away or in any way procures or consents to the employment or exhibition of such a child either—

1. As a rope or wire walker, dancer, gymnast, contortionist, rider or acrobat, or

2. In begging or receiving alms or in any mendicant occupation, or

3. In peddling, singing or playing upon a musical instrument, or in a theatrical exhibition injurious to the health or morals of such child, or in any wandering occupation,

or

4. In any indecent or immoral exhibition or practice, or

5. In any practice or exhibition dangerous or injurious to the life, limb, health or morals of the child.

Is guilty of a misdemeanor. But this section does not apply to the employment of any child as a singer or musician in a church, school, or academy, or in teaching or learning the science or practice of music, or as a musician in any concert with the written consent of the Mayor of the city or the President of the Board of Trustees of the village where such concert takes place.

This amendment, if adopted by the legislature, will permit a child to act in all cases where its appearance is not "injurious to the health or morals of such child." That is a modest requirement and one that will meet the views of the people, for if a child is not injured in health or in morals by taking part in a performance nobody—except a fanatic like Mr. Gerry—can find any ground on which to base an objection.

**THE MIRROR** next drew up the subjoined pledge of cooperation, and it was submitted for approval and signature to every representative manager and officer of a reputable theatrical society or club who could be reached before the hour of going to press. Not one hesitated to sign it. All added to their formal pledge of support expressions of hearty approbation and willingness to unite in bringing the matter to a successful conclusion.

Here is the pledge, with the names signed to it:

The undersigned theatrical managers and others interested in the theatrical business, heartily approving of the foregoing proposed amendment of the law known as Section 292, Chapter 676, of the Laws of 1881, known as "The Penal Code," which prohibits the employment or exhibition of children in theatrical exhibitions, hereby pledge our support to any proper movement that may be made to secure its passage, and hold ourselves ready to attend a meeting to be called in this city for the purpose of bringing the matter before the legislature during its present session.

EDWIN BOOTH.  
T. HENRY FRENCH.  
A. M. PALMER.  
DANIEL FROHMAN.  
FRANK W. SANDEL.  
MRS. F. L. FERNANDEZ.  
CHARLES FROHMAN.  
THEODORE MOSS.  
C. B. JEFFERSON.  
KLAU AND ERANGER.  
H. R. JACOBS.  
W. A. EDWARDS.  
HOYT AND THOMAS.  
COLONEL MILLIKEN.  
RUDOLPH ARONSON.  
A. H. CANDY.  
J. J. SHAW.  
J. A. BROWN.  
H. S. TAYLOR.  
W. H. MORTON.  
J. M. HILL.  
J. WESLEY ROSENSTEIN.  
PROCTOR AND TURNER.  
WILLIAM H. DUNLEAVY.  
EDWARD HARRIGAN.  
MARKS AND NORMAN.  
SIMMONDS AND BROWN.  
ALICE FISCHER (for Twelfth Night Club).

Within two days it is expected that every manager in town not represented in the foregoing list will be added to it.

A preliminary meeting will be called inside of the next few days. It is probable that that meeting will be followed by a summons to

the profession generally to attend a mass meeting. Suitable resolutions will be adopted, and the amendment will then be sent to Albany, backed by a chorus of support that will command the attention of our law-givers.

The profession has suffered too long from Mr. Gerry's arbitrary rule. Poor children have been forbidden to earn an honest living, the rights of managers and the public have been interfered with; the indignation of the community has been aroused.

We are confident that the active measures now begun will lead to a salutary change.

A reporter for *The Mirror* called at the office of the S. P. C. C. to ascertain Elbridge T. Gerry's views—if he had any—on the subject of the proposed amendment.

The reporter sent in his card, and Mr. Gerry's secretary appeared.

"You come about the theatrical children?" asked the secretary.

"Yes."

"Well, Mr. Gerry won't talk to *The Mirror* about theatrical children. There's no use, you can't see him. When *The Mirror* took the proper view of the matter Mr. Gerry was glad to see you, but now that *The Mirror* does not take the proper view, Mr. Gerry won't see you."

From which it is to be inferred that with Mr. Gerry the proper view is only and always his own view.

The secretary further vouchsafed the assertion that Mr. Gerry intended to "enforce the law."

Let us hope that the law will now be speedily altered so that its enforcement by Mr. Gerry will achieve only the object for which it was originally intended.

## THE DARK SIDE.

The Gus Homer company closed at Danville, Va., on the 16th inst. Mr. Homer paid all the bills he owed in the town, and then divided what was left with the members of his company, who succeeded in getting away. Continued bad business was the chief cause of the closure.

Our correspondent at Zanesville, Ohio, reports that the Lizzie Evans company, playing Miss Fine, disbanded in that town on the 16th inst. Cause continued bad business. Manager Henry paid salaries in full, and furnished each member of the company with a ticket and sleeper to New York.

Our German Ward succumbed to poor business at Joplin, Mo., on the 16th inst., and closed season.

William S. Beecher, announcing himself as the manager of Stevens' Minstrels, is reported to have deserted that troupe, numbering ten people, a short time ago at Verona, nine miles from Pittsburg, Pa., after opening to a \$12 house. Most of the company were from Cleveland.

Reeves' Opera company closed season at Brunswick, Ga., on the 16th inst. Bad business. William Martin, of the company, passed through Savannah on his way to Chicago two days later, and reported salaries unpaid.

G. W. Winnett, manager of Joseph J. Sullivan in The Blackthorn, writes: "In your last issue you had my company in the Dark Side as being closed, and that we might go out again. Where you got your information from I don't know. We were compelled to lay off for two weeks on account of Mr. Sullivan and other members of the company being sick, and we cancelled two weeks of one-night stands. We shall resume the road for the balance of the season, opening in Harris' Theatre, Cincinnati, week of Feb. 7 or before."

## HOW IT ENDED.

The attempt in certain quarters to stir up a sentiment of opposition to the Actors' Fund Fair has collapsed.

In one direction this attempt took the form of a series of absurdly violent, obscenely worded diatribes against the promoters of the Fair.

Of course, this had no other effect on the profession than to create transient amusement. The scene and the methods of the attack, taken together, formed a distinctly humorous combination.

The week before last, however, the owner of several news-stands in the principal hotels of this city happened to see one of these diatribes. He promptly ordered the copies of the sheet containing it to be taken off his counters.

He went further. As a stockholder in the chief newspaper distributing agency of the country, he brought the matter before the authorities.

The authorities forthwith notified the proprietors of the paper that unless the publication of the stuff was stopped and a public apology made to the promoters of the Fair they would handle it no more.

Having had as much experience in eating dirt as in printing it, and no other alternative presenting itself, the paper had to swallow its dose, apparently with the utmost meekness and humility.

And that was the inglorious ending of the great crusade against the Fair and the bad men and women that are going to make \$100,000 out of it for the Actors' Fund.

JEROME STOKES left the U. and I company in St. Louis, and returned to New York to see his wife, who is quite ill. Harry Standish has taken his place.

**DYING AND CLEANING**—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office, 23 E. 19th St. bet. Broadway and 5th Ave.*

## MATTERS OF FACT.

May Lozanger is playing leading business with the Lubin combination.

Grace Gayler Clark, the clever light comedy actress, is receiving warm praise from the press for her work with Patti Rosa this season.

Olive Berkley, who used to be known as Little Ollie, has just returned with her mother, from a very successful lecture tour in the South.

Julie Mackey has made a hit with The Latest Fad company.

F. D. Linn, proprietor of the Hotel Washington, Jersey City, N. J., caters to professional people, and makes special rates for their benefit.

James H. Gleason, manager of the Grand Opera House, Seneca, Kans., desires a few first-class attractions to fill open dates this season.

A Summer theatre and hotel at Lakeview, Ala., may be rented by responsible parties. Opera companies are said to do a large business during the Summer in this town.

Persons of ability desirous of obtaining a thorough stage training, will be offered an opportunity to appear permanently in New York, by applying to Box 1789, P. O.

J. F. Conklin has returned to the management of the Grand Opera House and Lyceum Theatre, Minneapolis, and will book attractions in connection with the Metropolitan Opera House, St. Paul, Minn.

W. E. MacDonald, at present advance agent for R. L. Victor, the mesmerist, desires a position as manager or advance man for a company now on the road.

The *Enquirer* Job Printing Company, of Cincinnati, have issued their annual catalogue for 1892, and will send it to all managers who apply for it.

The Pay Train has broken the record for large audiences at the Grand Opera House, Pittsburgh, Pa. Fourteen thousand four hundred and eighty-seven tickets were taken at the doors during the week.

The Lynn, Mass., Theatre desires two or three strong attractions for Feb. 1, 2, 3, and 4. Wire at once.

A. Herrmann is now sole owner of U. and I. and wishes all managers holding contracts to communicate with him, care Herrmann's Theatre.

## LETTER TO THE EDITOR.

IT WAS THE KENDALS' IDEA.

COLONEL SUN'S PARK THEATRE, BROOKLYN, Jan. 21, 1892.

To the Editor of the Dramatic Mirror:

—In answer to the paragraph which appears in this week's issue of your paper, to-wit:

"During the Kendal engagement at the Brooklyn Park Theatre the management excluded the press representatives of all but the local papers. This is the only attraction of the many that have visited Brooklyn this season that deems passing my economical."

I would say that Mr. Daniel Frohman, the manager of Kendals, insisted upon having the clause, "none but the local press to have seats." Several letters passed between us about this clause, but it was the Kendals, and this clause of no Kendals if we did not agree.

So please place the blame in this matter where it belongs, and oblige.

WILLIAM E. SINK.

We do not think that the meaning of the paragraph quoted by Colonel Sink was ambiguous. The responsibility of the attraction for the action in question was stated clearly, and no reference was made to the local management. —EDITOR DRAMATIC MIRROR.

MISS KENNEDY'S MANAGERS are having prepared by Wise & Co. an entire new setting for the third act of *She Couldn't Marry Three*, which will be one of the most elaborate pieces of scenic work ever carried and bids fair to eclipse the wonderful scenic effect used in the other acts. Such liberal expenditure is one of the reasons why Miss Kennedy's business is so uniformly big, and also why Miss Kennedy and her play give such entire satisfaction.

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## THE WAY OUT.

Interest in the proposed National Association of Theatre Managers is spreading. The idea is taking hold with a grip that bids fair to last until permanent results have been accomplished.

It may be a good while before the actual steps to form the association are taken. And then again it may be only a few weeks.

The Manager does not lean toward an unduly optimistic view of the situation, but is inclined to think that the organization will be perfected within a reasonable period.

Of course there is a good deal of preliminary work to be done. Of course there is an immense amount of agitation, susion, argument, energy to be expended before the actual start is made. We believe fully in the virtue of persistence in a good cause. We have succeeded in overcoming apathy and stirring up activity in connection with beneficial projects heretofore. And we are hopeful that this plan, despite its magnitude, will be carried through eventually.

We have received a number of communications on the subject of the Association. Our space will not allow us to publish all of them this week, but several of these letters are given in full.

First place is given to a very interesting communication from Manager C. W. Currier, who describes the situation in New England and suggests a remedy, similar to that suggested by us, for the present bad business in the small towns. We earnestly commend this letter to the attention of all managers, local and traveling.

AMHERST OPERA HOUSE.  
AMHERST, Mass., Jan. 10, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I wrote the following matter several weeks ago, touching upon the one-night stand question. I intended to send it to you before this, but it was overlooked in the pressure of other business. This week's issue of your valued paper I see treats of the same subject in extensive—viz., the organization of theatre managers. However, my communication may not be untimely now.

A large percentage of the attractions that have toured New England the present season have been lead in their complaints as to the business that they have encountered; and, if reports are true, companies have not had much cause for rejoicing in the other sections of the country, and a general mail has gone forth that the one-night stands are "rotten," expressing it in the vernacular of the profession.

There are two principal causes for this situation of affairs: one is a general depression in business, especially existing in manufacturing centres where the wage-earner, the principal support of the theatres, has suffered much enforced idleness during the past year, and consequently not been in a position to spend much money for amusements; another cause has been the injudicious management of the so-called one-night stands, a prime factor of which being "the showing to death" of a long-suffering public. Towns capable of supporting one good attraction per week have been offered three, towns capable of supporting two have had from four to six, and the consequence is that the theatre-going public have become thoroughly nauseated at the sight of a theatrical poster, and instead of the coming of an attraction to town being an event of importance, it excites no interest out of the common, and if it happens to be an unusually strong one, it may succeed in plowing its expenses.

In illustration of this I have in mind a new opera house that was built in an enterprising city of some twenty thousand inhabitants five years ago. The first season the house received enormous patronage and it quickly got a reputation for being "a great show town," and in consequence applications for dates there from traveling companies were numerous. In conversation with the manager one day I asked him how many attractions per week he was in the habit of booking. His reply was "all that want to come." And I am convinced that he spoke truthfully, for he had six booked for that week, and would probably have had more only there were not nights enough in the week. As a result of this kind of management the town to day has fallen from grace theatrically, and where good companies formerly played to from \$200 to \$300 per night they are now in big luck, indeed, if the gross reaches \$300. What with booking in more shows than the town could stand and abusing the confidence of the public by offering inferior attractions at superior prices the reputation of the town has sunk to a level of ridicule in the theatrical world, and woe to the company that goes in there depending upon the receipts to pay their bill.

This illustration only cites the situation in very many of the one-night stands of the country. The time was not very long since that the announcement of an attraction with a car-load of scenery was sufficient to pull an opera house to the doors. This announcement at the present day carries very little weight with it in the majority of towns, and fails to attract. This is not because the public have become tired of looking at beautiful scenes displayed, but it is because the local manager, in this instance, has failed to keep faith with his patrons, and permitted unprincipled, fly-by-night companies to come in and advertise a car-load of scenery when possibly they may have possessed but one single drop or worse yet, none at all.

During the past ten years the one-night stand business has become revolutionized. Nearly every town of any size now has an opera house, and very many of these rival in elegance and appointment the most pretentious in our larger cities. Towns that formerly rarely saw anything more pretentious than a barn-storming company have, with the advent of their new opera houses, been treated to metropolitan companies, and the successes of the era. As a matter of fact, these self-same metropolitan companies, in many instances, do not play to any more money than the barn-storming companies of a former decade.

The great increase in the number of traveling companies has made it possible for local managers to forfeit their patrons with an amusement. It is a matter to be regretted that many of the "new and magnificent opera houses" have fallen under the control of men not gifted with the intelligence of the janitors in their employ. It is also to be regretted that the majority of the one-night stand managers are not dependent upon their opera houses for their living, for if they were they would quickly change their policy of management, or be starved out, and relegated to their natural sphere, either of which catastrophes could not but fail to be of benefit to the towns under their control. Where you find one local manager who runs his house with intelligence and judgment, you may find five whose sole aim and ambition is to have his house open for an entertainment that he may pose in the lobby as the manager, gratifying his vanity with the belief that he is an object of envy and admiration to all beholders, and getting most of his recompence for his services in this way.

If one-night stand managers could be made to realize that only about one tenth of their population, on the average, were theatregoers, and that of this number the majority were wage-earners, and could not afford to spend more than ten per cent of their earnings on the theatre, just then would they realize that there was a much larger degree of profit in opening their houses once per week to a full house, rather than three times per week to houses one-third full.

The complaint is made by local managers that, owing to the great number of combinations, they are obliged to book twice as many attractions as they really want to insure having an audience. An experience of eight years has taught me that there are very few cancellations made by reputable and responsible traveling managers, and that would be fewer of these were their interests better looked after by the local manager. There should be no difficulty for good towns to secure all of the attractions wanted, even at short notice, especially with the present great number of road companies. My observation regarding this howl from local managers on cancellations has been that it usually

springs from a source that is in bad odor with the traveling manager, who avails himself of the first opportunity to make his escape from it. Traveling managers are not anxious to cancel good towns.

With the present alarming condition of the business in one-night stands it is an exceedingly hazardous undertaking for a manager with a costly carriage to make a tour of them, hence each season the traveling manager planning to play less of them, or, if he is obliged to confine himself largely to them, the expense of his equipment is cut down to the lowest possible notch, which means a tendency towards lower salaries for the actors and inferior attractions for one-night stands.

In consequence of the slim prospect of profit in one-night stands the traveling manager takes refuge in demanding the nearest approach to the whole of the gross receipts that he can possibly command when booking them, and, on the other hand, the local manager furnishes just as little with his house as he is obliged to, and instead of employing competent men to do his work, he may have for his executives boys, whose recompence for their services consists in "a pass for the show," and whose sole ambition may be to do just as little as possible to earn that pass.

Show me an opera house in a town whose manager gives his time and attention to it, who conducts it on business principles, employs capable help and pays them for their work, and in nine cases out of ten you will find it to be a town where both local and traveling manager thrives. There are plenty of local managers of this type, but they are largely overshadowed by the other class.

Traveling managers are awakening to the fact that they have got to take some steps towards protecting their interests in one-night stands, and a movement towards an organization is being agitated. If this organization is effected the balance of power will be largely with the traveling managers, and they will be able to dictate such terms and conditions as they deem advisable.

It will be a step in the right direction if the reputable one-night stand managers of New England form an association for the purpose of improving their business standing. Not one of them number to represent them in New York at a cost to each member of probably not any more than that charged by the New York booking agents.

The time of each house is to be given to the hands of the representative, all booking to be done by him. The different towns to play the number of attractions per week that their manager may deem advisable, but the result will need to show that their judgment is correct. The sharing of all to each town to be alike, in this particular, a sliding scale to be adopted, and the percentage to be governed by the amount of the receipts. For instance, the house to receive twenty-five per cent on the first \$200; thirty per cent on the next \$200; thirty-five per cent on the next \$200; forty per cent on the next \$200, and all over. An allowance to be made for orchestras carried by companies.

The advantage to the traveling manager is as follows: he can book his route through New England from New York without writing a letter, and also save a booking agency's commission. The books of the association are at all times open to him and he can see at any time what he may follow or precede in a town and calculate upon the opposition. All companies will be booked systematically and all railroad jumps made the shortest possible, avoiding a large amount of unnecessary railroad travel and the corresponding expense. The traveling manager agrees to book no one-night stand outside of the association in New England that they may specify, thus aiding in binding the organization together.

There are immeasurable smaller advantages to both parties of other than the above-mentioned, and the whole tendency of such an organization would be towards correcting existing evils and increasing the profits of both traveling and local managers. C. W. CURRIER

As Mr. Currier explains, the foregoing was written before THE MIRROR took up this question. The association that he suggests for New England we propose shall be national, embracing all managers in all towns throughout the Union. What Mr. Currier says of the one-night stands in the Eastern States applies with equal force and truth to the one-night stands elsewhere, with a few notable exceptions.

The following letter, taking an opposite view of the case, has been received from the manager of a traveling company, whose name is withheld by request. "I hesitate to sign my name," he writes, "as I might possibly offend those from whom I may be forced some day to ask favors."

DAYTON, O., Jan. 17, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Noticing that a managers' combination is now under advisement and debate in your columns, I venture to say a word or two, trusting that the exceptions I may make may not be taken as being too personal.

Let us look at the matter as it now stands and see what a combination of interest has done so far. There now exist many so-called circuits and the like, the booking manager of which is neither the owner nor the lessor of any of the houses on the circuit except one, his own. He is generally from the largest and best town. We will say he goes each Summer to New York to book for the circuit. His stipend is paid by contributions from the managers on his circuit. Always looking to his own special interest, he says to the combination man:

"Oh, yes, I can give you six nights. My town is first-class, best of them all. I'll give you 6 per cent, at my house and 5 at the others. You see, I've got a company in at Pine Top the Wednesday ahead of you, and really I don't know as the town will stand two a week. Still, it's a lively place, and with your paper you ought to pull a house, and I think you will."

And the contracts are signed. So it goes until he gets his books well filled. One or two of his neighboring towns write to him that he is putting them in rather thick. "That's all right," he answers. "I had hard work to get the Grand Colossal, but I was sure you couldn't afford to miss it, especially when we all had it in our houses. Besides, some of them are sure to cancel—there are too many of them going out this year, anyway." Forgetting that if it was for him and others like him, there wouldn't be so many out; for if they couldn't get the bookings they wouldn't go out all.

Now, about the agency booking: On one hand stands the local manager. On the other stands the road manager. Between them, with both hands extended, both palms stretching for tribute, stands the booking agent. He has nothing at stake, nor has he any particular interest in either party. Probably he knows neither one of them. So far as he is concerned the company may go to the wall a week after it opens, or the opera house may be burned to the ground. His tribute has been paid, and that tribute amounts to thousands each year. He knows but little about the company he is booking, and less about the towns he contracts for. That there is such a town on the map suffices for him. He has brought together two managers, both of whom are misrepresenting matters to him and to each other. The company manager knows that if he tells unvarnished truth that he will never get a date in the world, and the local manager is generally just as bad. When the date is played it is a meeting of two monumental liars, beside whom Manias would take off his hat in profound admiration. And what is the most curious thing about this whole transaction, neither party has deceived the other very much, as both expected just what they got.

Let me pick a few or two in Mr. Kankakee's argument. First, he says none but meritorious companies are booked. Now, what does he know about meritorious companies? I'll venture to say that he has already booked several companies for the coming season—companies that are not yet organized. How on earth does he know that they are meritorious? Of course, they promise well. But how does he know that they will keep their promises? Then he says, "complete and elegant settings." He probably gives fine settings, but he knows that completeness is certainly out of the question, except in the very best of our leading theatres, and they do not exist in the one-night stands.

The complaint is made by local managers that, owing to the great number of combinations, they are obliged to book twice as many attractions as they really want to insure having an audience. An experience of eight years has taught me that there are very few cancellations made by reputable and responsible traveling managers, and that would be fewer of these were their interests better looked after by the local manager. There should be no difficulty for good towns to secure all of the attractions wanted, even at short notice, especially with the present great number of road companies. My observation regarding this howl from local managers on cancellations has been that it usually

what does he know about that. There is scarcely a play produced nowadays that some one does not cry, "This is a plain steal from us, and so on." Now, whose judgment is he to take in this matter? His own, or Dave Belasco's, or THE MIRROR's? Does he mean that he will shut out all who are accused of piracy, or only those who, in his august judgment, he concludes to be pirates? In either case he should state matters plainly, as he is so emphatic about telling the truth to his patrons, and, presumably, to his business associates.

I believe this gentleman to be one of the very best of one-night stand managers. But "the lady doth protest too much." I maintain that the truth is what we want in all instances, and though an opera house or manager, by the way, on the very start, may be good for the town, clean, commodious, warm, and possess all the necessary points of excellence it is not the "best in the West," or "the finest in the South," or "the most costly in the State." The superlative state of excellence is not found in the night stands, and what is more, nobody believes it is.

"Why does not this manager say, 'I take every precaution to book the best I can,' and when I have booked them I treat them the best I know now? That certainly covers the whole ground. Why doesn't the road manager make his own contracts direct with the local manager? We certainly have plenty of men who know every foot of territory in the United States. Why not do business without middle men or combinations of men?"

I maintain that every man should attend to his own business to the utter exclusion of everybody else's. Then he will be doing pretty near right. I see that Mr. Frohman believes in weed out the "life by nights." I really do not know what a life by night is, and I don't think Mr. Frohman does. It means companies who "load out" for dates. I believe we know that they only fill time given by local managers in a make-shift to fill some of the cancelled dates that are made by what are termed the leading attractions. In the whole of New England's working I did not lose a single date except those that were either changed or cancelled by leading attractions, and, in fact, out of these dates were booked at the Frohman agency.

I think with Mr. Piton that if the advance agent knows his business there will be but little wholesale robbery of power. But how many agents are there on the road who really know anything about paper or the quantity required? I don't mean that couldn't lay out an 800-seat, and whose seen business it was to "jolly up" the bill-poster and get him to take a couple more stands and fifty more lithos, not having sense enough to know that they would be destroyed as soon as he was out of town.

Where is the local manager who has not been surprised by the arrival of the company's lithographs, who goes around with his pockets filled with passes for window privileges and manages forever to lose some of the best places by giving tickets to people who never expected them, and who having once received will evermore refuse their windows unless they get a pass."

Now, all these things are wrong and should be rectified. Let the two parties most interested make iron-clad contracts and live up to them. But don't centralize. Do not place the entire amusement world at the mercy of any one man, or any one body of men. Autocratic power is never exerted to the end of "greatest good to the greatest number." Let every tub stand on its own bottom and sooner or later that tub will find the place it should occupy.

Again, it is against the laws of the "great and glorious" for several men to combine against the interest of other men. This is demonstrated in the various trusts, etc., and already mild laws have been enacted against those who do combine primarily to further their own interests; and secondarily, to injure the interests of others.

I have been a road manager for years, and I am principally confined to the night-stands. I have also been manager of a one-night stand, and know of what I speak, and I say I will be glad to have the day come when local managers and road managers will make their own contracts, and keep them after they have made them.

But the land of Utopia will never be reached if the leadership is placed in the hands of men who endeavor to raise the plane of the drama consisting in placing before the public "real burglars crackin' on the road."

This correspondent points out the objections to the present booking system. But what have they to do with the Managers' Association one of whose principal objects will be to remove the very abuses of which he complains?

"On the Road's" covert defence of play pirates can be explained by the fact that the company he is managing is accused of presenting stolen plays under new titles. The value of his testimony on that point is, therefore, questionable.

Every man for himself, and the devil take the hindmost, evidently is "On the Road's" principle of conduct. He seems to think that intelligent cooperation is illegal and dangerous. He does not appear to know that civilised society is built on that foundation. He is not aware that our government represents that idea in its highest development. What is this republic but a federation of States and a union of men, constituted for the purpose of securing liberty to the individual citizen and protection to all?

The National Association of Theatrical Managers will not "centralize" power, develop monopolistic oppressions, war upon the interests of any class or category of persons connected with the theatrical business or the profession of acting. Its object, and its essence, is protective. Its sole object of existence will be to promote general prosperity among all concerned with the American stage, through the medium of universal adhesion to certain broad and beneficial rules, adopted by the entire managerial interests of the land and suggested by the crying needs of the business.

If the Association becomes a fact, its origin will be directly traceable to the inadequacy and the failure of the wrong policy that has been pursued for a decade.

Here is a message of good will from a Pennsylvania one-night stand.

NEWCASTLE, Pa., Jan. 20, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The managerial union scheme has no warmer well-wisher than myself, as I have called attention to our own Opera House, as an example, more than once.

Let the one-night stand managers who imagine their houses must be open from three to six nights a week try Manager Jake Schwartz' experiment, seasoned with some of the policy of Manager John Moshier, of Reading, in investigating the merits of an attraction before booking it, and better business and better satisfaction cannot help being the rule.

With every wish that the plan may meet with success, I am,

Yours very truly, L. OSGOOD,

Newcastle Correspondent.

The manager of the Amphions writes as follows:

SANFORD, Fla., Jan. 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I have read the ideas expressed on a Managers' Union, and, in my opinion, it would be a far failure. The "Circuit System" is now and has always been a failure, and is condemned by two-thirds of all managers in existence. As proof of this you may read my article in the "Daily Journal" of New York, in which I show that the managers of the "Circuit System" are not only bad managers, but are bad managers in every way.

I am aware of the fact that some managers lack brains, and are too many attractions, but a union with a fine attraction, would not help matters—it would only complicate them.

The way to settle our booking is for all the correspondents of THE DRAMATIC MIRROR to say in their

items of news: "This town is over-booked; attractions, take warning." A few such notes would soon bring the selfish manager to terms, as cancellations follow. There is no reason why this should not be done, as correspondents often express an opinion of a company, saying it is "good," "poor," "weak," "support bad," etc., and as managers on must take this into account. S—why don't they turn the tables once in a while and slash up the managers of opera houses and not coddle at their feet? It is the traveling manager that honors their credit at the door, and not the local managers, and when a city or town is poor, owing to "strikes" or "poor crops," let them also speak of it and keep managers posted and not let them sail into a section that means loss at every step. In fact, let them wake up and make their reports still more reliable.

Every correspondent in the South this year ought to have said, "Keep out of the South, as cotton is only six cents a pound, and oranges are so cheap you can hardly give them away, and money

## IN OTHER CITIES.

## PHILADELPHIA.

One of the very few novelties of the week is a new bill by Rosina Yokes, whose second week at the Park is proving even more prosperous than the first. *The Rose*, a new play by Minnie Maderin Fiske, is the first and best play on the bill, and it offers splendid opportunities for brilliant character work to Felix Morris and Ferdinand Gottschalk, which are readily embraced. The piece has been lavishly praised by press and public for its beauty of sentiment, quaintness of dialogue, and great things are expected in the near future from the fair author. The vivacious star and her whole company create great amusement in *The Tinted Venus*, a lively farce, and a welcome addition to her repertoire. Barbara completes the bill. Nobile is for a fortnight.

*One Celestine*, correctly advertised as a farce, as produced by Aronson's Casino co., is proving a delightful entertainment to the crowds visiting the Chestnut. The fun all arises from numerous complications of two families, and although the theme is ancient, a large amount of laughter is generated. The farce was the means of bringing back to our boards a number of old favorites, all of whom received warm welcomes on the opening night. Harry McDonough, Annie Myers, Sylvia Gerrish, and Jeff De Angelis lead the co. Some of the music furnished by Adrián for the farce, although light is very pretty, as are also a few interpolated numbers. Lois Collier, who is now a member of the co., has created a veritable fury by an audaciously suggestive, serpentine dance she introduces. Richard Mansfield in repertoire is at *the* *Alvin* *Theatre*.

After an absence of nearly two years, Denman Thompson returned to this city in, opening a lengthy engagement at the Opera House with *The Old Homestead*. Many who never attend the theatre make an exception to their rule when Denman Thompson is in town, and his stay here is sure to be a *success*. His co. reappears without many changes, the only noticeable one being Frank Thompson, who now enacts Happy Jack in a manner to suit the most critical.

Jane has now become the fashionable fad, at the Broad, which is profiting thereby immensely. The merry maiden goes on her way smilingly. The various members of the co. are perfect in their roles, bringing every little trace of humor to the front and making every line count. *Alabama*.

The Soudan opened a two weeks' engagement at the Walnut in, and has drawn a succession of crowded houses. The war drama has been cut considerably, and the cast entirely changed since last seen here, but no improvement can be noticed. Forrest Robinson and Maud Banks interpret the leading roles in a conscientious manner. *Nat Goodwin* in *The Nominations*.

*Miss Williams*, in the main, responsible for the almost incessant laughter now reigning supreme at the Arch, where that clever German dialect comedian is presenting his revival of *Keppler's Fortunes*. The piece, as a laugh-provoker, is undoubtedly a huge success, and offers innumerable opportunities for comedy work to the star and his evenly balanced co. *The Old, Old Story*.

A Night at the Circles.

Lovers of tragedy are in their element at the Grand Opera House, where Robert Downing is presenting a varied repertoire, ably supported by Eugenia Boller and a strong co. The programme of the week has been *The Educator*, *Virginia*, *Ingmar*, *Julius Caesar*, *French Marriage* and *Katharine and Petruchio*, the latter a double bill. *Sindbad*.

*A Breeze* Time had only been away from us four weeks, when it returned to the Empire as to good business. During its absence it had been altered somewhat for the better, new specialties added, and a few new faces. It is now in much more presentable shape than it was on a former visit. *George Staley* in *A Royal Pass*.

*Stocksader's Minstrels* in *Queen's Evidence*.

*Divorce*, one of Dr. Daly's successes, is the week's revival at the Grand Avenue. The play is undoubtedly strong, and in the hands of Manager Holland's competent co. all the good points are brought out. Miron Leffingwell and John F. Mc Ardle sustain the leading characters in a creditable manner. *Blue Grass*.

Lewis Morrison, in his elaborate production of *Faust*, is interesting large audiences at the People's. Mr. Morrison's work is always fine and is generally appreciated. *Kidnapped*.

*A Dark Secret*.

*Wife* is the week's offering at Ford's.

The revival is accomplished on a liberal scale and the acting is all that could be desired. *A Mile a Minute*.

*Seven-Seventy-Seven*, a sensational comedy drama, was produced for the first time in this city at the Standard by A. W. Fremont and a good co.

The performance is satisfactory and business good. *Cleveland's Minstrels*.

*Queen's Evidence* Feb. 1-6.

*The Three Black Crooks* is at the Bow to large monetary results.

George Dixon and co. are doing a hand-to-hand business at the Kensington, while the Fay Foster Burlesque co. are pleasing the multitude at the Lyceum. Harry Kornell's co. at the first-named and Parisian Folly co. at the Lyceum.

Another athletic aggregation, the James J. Corbett co., is "turning away" at the Central. The variety bill in itself is really good.

Miss Belle McRoy, ahead of Robert Downing, appeared last week and caused consternation among the dramatic editors. She is the first woman advance agent to arrive in town.

The funeral of George S. Knight took place from his mother's residence in this city. Nearly all the professionals in town attended. The floral offerings were magnificent and came from all parts.

Manager Hollard has two new plays in preparation at the Grand Avenue, one entitled *Bluestress*, by Miron Leffingwell, and the other entitled *The Clipper*, by E. J. Swart, a journalist of this city. Amy Lee will interpret the leading role in the last named play.

Sadie Martinoff will make her debut as a star at the Broad Street Theatre in Pompadour. Timeless was secured at that house by her managers.

Leonard Tidmarsh is rewriting *That Girl From Mexico* Mr. and Mrs. Sidney Drew, and will have it ready by Jan. 31 when they open that house.

W. J. Fielding, who is here as business manager for The Soulan, was on the staff of the People's Theatre last season as business manager.

Great preparations are being made for the production of *Sindbad* at the Grand Opera House. A large force of auxiliaries are being drilled for the opening.

Manager John A. Forepaugh celebrated the tenth anniversary of his wedding as with a theatre party and dance in his pretty theatre. A large number attended.

Mr. McKee, manager for Robert Downing, signed a contract, last week, to manage Mr. Downing next season. This makes their fourth season together.

Gustav Hinrichs states that owing to the Pneumatic contract with Patti, the part of David in Amico Patti will be sung by Tessier. The opera will be heard at the Grand Opera House the first week of March.

Richard Mansfield has arranged with the P. R. Co. for the transportation of his entire co. by a special train to leave Chicago, next Sunday morning at one o'clock, and arrive in Philadelphia at six o'clock on the same day. This will be making the run of 1,200 miles in seven hours, the fastest time ever made between the two cities.

Patti was well met at the Academy by an audience that crowded every inch of standing room in the spacious auditorium. The receipts are claimed to be nearly ten thousand dollars.

JOHN N. CANAVAN.

## PITTTSBURGH.

Nobile was presented at the Diamond Theatre to a large audience. The Minstrels co.

At the Bijou Theatre *The Still Alarm* did a large business all week. Tony Farrell in *My Co-Deen*.

The Alvin Theatre was comfortably filled with Dr. Bill and a very clever co. Richard to den in Old Ted Prouty.

The Pav Train, at greatly reduced prices, packed the Grand Opera House week of 18, Tar and Tartar.

The Auditorium's next attraction will be the Bos-

ton Symphony Orchestra under Walter Damrosch. *Thermidor* will follow.

At Harris' the Howard Atheneum co. appeared on Jan. 29. Charles Dickson in *Insolence*.

The Small Devotee Show at the Bijou attracted large patronage. A straight, clean-cut variety bill is offered and is a good one. Jim the Westerner is the next attraction.

Lorette La Barre, well known to Boston readers, is a member of Joseph Haworth's co. in Sunday's issue of *Death*, she had a column of readable gossip. She gave Louisville several pretty hard rubs but there was much truth in the accusations made.

Walter Bradford has retired from the management of Harris' and returned to Baltimore. The new manager is H. W. Newman, a Louisianian. He has long been interested in amusement affairs and was the direct means of placing Kathleen Kerguson and Alice Dunham on the professional stage.

The Elks announce a special session to which ladies will be invited. They have made preparations for the event. It will occur at Macaulay's.

Al. Schleg, under the name of Al. Bellman, is a member of May Russell's co. which is appearing at the New Buck this week. The Russell co. is a good one—the burlesque introducing its full strength.

Handsome costumes, shapely and pretty women, and plenty of first-class comedy work characterize its performance.

Webber and Field's co. next.

It is definitely given out that the Bostonians will produce the opera composed and written by Henry Waller and Young E. Allison. It will treat of the American Indian, and be called *The Scout*. The subject, certainly, is not a新颖 one, in musical treatment, and gives a large field for an ambitious work. The many friends of both gentlemen in this community will wish them the heartiest success.

CHARLES D. CLARKE.

Washington the stars, and are very popular among a wide circle of friends.

EDWARD O'BRIEN.

## ST. LOUIS.

Stuart Robson presented *She Stoops to Conquer* at the Grand Opera House to distinguished audiences.

Mr. Potter of *TENNESSEE*.

Joseph Jefferson and his co. gave *The Rivals* and *The Host* at Law's on Jan. 29 at the Olympia Theatre to good business.

And last night the *Guards* played to only light audiences.

Pat Kavanagh's *Business* at Pope's 3 Theatre during its engagement.

The Fat Men's Club had fair audiences at the Bijou's Theatre. Farves Wellwood.

Nelson's *Worldly Goods*, including many new specialties and novelties, did well at the Standard Theatre. Thompson's *Cherubines*, including *Madell* and *Slavin*, 29, 30.

W. C. HOWLAND.

## BOSTON.

Boston's own operatic organization, the Bostonians, is the attraction at the Tremont for the next fortnight. Although *Robin Hood*, the piece of the first week, had its first presentation in this city in September, 1889, the circumstances were not such as to make the performance an ideal one for the engagement with in Music Hall, and the presentation and scenery were temporarily arranged. Consequently the presentation at the Tremont will seem to say that all that old favorites will receive a cordial greeting on their return to Boston.

Tommy Bostonians' performance of *The Shaughraun* without *Robin Hood* does not seem right. However, Mr. Wilson's impersonation of the droll Irish lad is so delightful that one almost forgets that any one else has ever played the part here. The role adds another to the long list of almost perfect impersonations which this comedian has given, and will add yet to his high reputation.

Mr. Wilson's efforts are admirably seconded by the other members of the company, who have surpassed their previous good work by their efforts in this piece. The way in which Mr. Field has placed this comedy upon the stage reflects great credit on the theatre.

At the Globe the *Sindbad* engagement, which closed 29, was one of the most successful of the year. Joseph Murphy.

Hosack and Ross is at the Hollis Street.

Boston's military spectacle is now in the third week of its run at the Boston, and the play is to be continued there for some time to come. While the piece is not as strong as one would wish, there can be nothing but praise for the scenic equipment which has been provided, and for the careful manner in which Lawrence J. McCarthy has staged the piece. The Boston always surpasses its previous efforts in mounting, and this has been done with Shiloh.

The *Lost Paradise* is in its fourth week at the Columbia, and it certainly seems as if the piece would be given as long a season here as in New York. For a wonder Boston's verdict coincides with that of another city, and large houses are the rule. John E. Keller's powerful acting and Carrie Turner's graceful impersonation continue to prove as attractive as ever, and the whole performance, in fact, is about as evenly balanced as anything that has been done in Boston this season. Certainly, it has made the greatest hit in the history of this beautiful new theatre.

R. MacLean and Marie Prescott won many words of warm praise from the Boston newspapers for their performances in *Spartacus* and *Cleopatra* at the Grand Opera House 29, 30.

W. D. MAXWELL.

## SAN FRANCISCO.

JAN. 30, 1892.

Wilkinson's *Widows* has made a tremendous success at the Baldwin.

George Osborne opened his season of a fortnight at the Alcazar last evening, appearing as Jack Adams in *The Noble Rogue*.

At the Orpheum *Ermine* was produced for an indefinite run.

A Texas Steer is at the California Theatre.

Dan Sully closed a two weeks' engagement at the Bush Street Theatre.

The *Wise* continued the customary attendance at the Tivoli opera House, but is withdrawn in favor of *The Yeoman of the Guard*, which is the opera for the present.

W. D. MAXWELL.

## WASHINGTON, D. C.

JAN.

It has been nearly two years since Julia Marlowe made her first appearance before a Washington audience. Her historic growth has been steady and remarkable till now she shines forth as a star of the first magnitude. Winning admirers from her first visit, she has continued to expand the circle of her well-wishers here, during every subsequent engagement, and last week they turned out en masse, the weather to the contrary notwithstanding, to see her in *Much Ado About Nothing*, *Imogen*, *Romeo and Juliet*, *As You Like It*, and *Cymbeline*. The Academy, thanks to its accessible location, in such weather, comfortably housed a large audience each night. Miss Marlowe was ably supported by Robert Tavel and a strong co., three of whom were Charles R. Hunter, *Shane* and Thomas L. Crampton, popular Washingtonians, who were enthusiastically received. The Academy has Charles Frothingham in *Men and Women*.

Week before last the French colony of Washington turned out in full force to pay their respects to Sarah Bernhardt in her last week's German contingent, and we are quite robust on that score, as assembled mightily at the National to do honor to the famous Meiningers' stock co., which presented Shakespearean drama from the Teutonic standpoint, reinforced by a special mob of three hundred people, which was a notable success part of the play, eliciting continuous applause at repeated intervals. Julia's co. sang the play, and the performance throughout was most satisfactory.

Next week the National has *Rosina*.

The President and family sat in a large box kept at Albany's Monday night, and a large audience filled the rest of the house, to welcome the Bostonians in the first production here of the comic opera, *Robin Hood*. The attendance throughout the week was gratifyingly large. The opera is tuneful, clever, original, full of action, and befit with what George Eliot would probably have described as "scenic prettiness." With such well known favorites in the cast it would be invincible to single out for praise-worthy mention any particular one, unless it be Jessie Bartlett Davis, who made a charmingly beautiful boy of Alan a laide.

Her tuneful contralto in "A Promise We" was an exquisite bit of melody that tingled the ear and electrified the hands into an irresistible demand for an encore, which was generously given again and again. This is an admirably well balanced co., and the opera is one that neglects not a member of the cast.

There is a certain regiment of the population of every city that will always greet time-tried plays like *Lost in New York* with a fervor that brings a benign satisfaction to the countenance of the theatre manager. This was the case, last week, with the Bijou, which got on the outside of nine ascetic little theatres, counting three well patronized matinees. The Bijou's next attraction is *Dan McCarthy's Irish drama*, *The Crunkleen Lawn*.

The muscular part of Washington's amusement-loving public was numerous around the box office at the Lyceum every night the past week, and Treasurer Waller looked picturesque as he benignly gazed through his little barred window at the eager throng of ticket-buyers. His attraction was William Mulligan, the champion wrestler and athlete, supported by a specialty co. Next week, Sam Devine's own co.

Miss Rhea appears at Albany's 29, 30, in a new musical drama by Eugene Scribe, entitled *La Catherina*, which is a companion play to her *Josephine*, presented here last year with much marked success.

On Monday night the electrician at Albany's and member of the Meiningers' co. had a somewhat muscular debate regarding the proprietorship of an incandescent light globe. A good deal of pent-up friction ensued itself, and a good fight is said to have ensued, making it interesting for the manager of the box for the time being, until a peace-maker appeared.

John Philip Sousa, the leader of the Marine band, recently devoted three weeks to rewriting the music of Francis Wilson's new opera, *The Lion Tamer*. The overture, an incidental march, all the music accompanying the dialogue, and the entire structure are his work. He has also been engaged with the details of the coming tour of his band, and has several new compositions, also a week's entertainment co. to New England, meant to rival the musical contests of the *Metropolitan*. After a preliminary warming up the troupe played at the Bijou's, Farwell, and at its last leave to the stage. The idea is repeated, different instruments playing different military airs, containing the good hunting sentiment and returning. Among these popular airs introduced are "Cecilia," "M. L. Lovers," "Gone," "The Earl," "The Earl Behind Me," "Maid of Athens," etc. At the close the stage is empty.

Bethie Marlowe and Florence Kave are two young ladies of Washington who possess distinctive voices. They are yet of tender years, but old enough to be parental supervision, and scanner away to New York New Year's week, in search of engagements. Their slender deportment distressed the mothers, who took them to New York. The girls, however, did not let their fashion, laughters, placed the matter in the hands of Inspector Byrnes. This timorous and his force were compelled to give in the search when finally one of the mothers accomplished the task herself. Both of the girls are home again, but say that they will shortly return to New York, with their mother's consent, to accept engagements. They state that a dramatic agency secured engagements for both of the

At 9 o'clock his disposal of his interest in the Palace to William Austin, who is a well sole proprietor. Ethan Caskett comes the Sunday after during the latter part of its successful engagement at the theater.

The annual benefit of the Theatrical Museum is to be given at the Hotel Street, 20. The performances include acts from The White Slave, Simon, The County Fair, Flora and Moss, and Snitch. Members of the Museum will play My Uncle's Will, and the Bostonians and The Lost Paradise co. will assist.

Dr. Foster Farrar is to have a benefit at the Boston, Feb. 7. Many of the members of the City Directory co. are to come on from New York to take part, and Jack Mason and his wife, Marion Manola, are among the volunteers. JAY B. BENTON.

#### DETROIT.

Clara Morris appeared at the Detroit Opera House for Charles Dickinson in Inigo, 22, 23. Mr. Dickinson is well known in Detroit, having appeared here several times with different companies, but this was his first appearance here as a star. He is a clever comedian, and his play an excellent one of its kind. Alexander Salvin will appear at this house in a round of his best characters, 25, 26. Modjeska

The Lyceum week of 25-26 was dark, owing to the non-appearance of attractions booked for the week. On the 25th, however, the famous Lilliputians will open a week's engagement in The Pupin in Magic. At Whittemore's J. L. Dowling and Sadie Hasson opened a week's engagement, 27, in The Red Spider, which will be changed the latter part of the week to Nobody's Claim. Dowling is an old-time favorite here, well known and liked. He makes Detroit his headquarters during his summer vacation, and consequently always does an enormous business, and this time was no exception to the rule. Oliver Byron in The Plunger 25, 26.

The Rent, Santley Burlesque co., with Mitchell and Slavin, the pugilists, as an extra attraction, opened a week's engagement at the Griswold Street Theatre 27 to a large audience.

At the Detroit King, the Detroit Musical Society repeated Handel's "Messiah" before an audience of 4,000 people. To the best of my recollection, it was the largest audience that ever paid admission to any entertainment ever given in Detroit. The occasion was an extra in the People's Course, which was established a year ago by Horace Hitchcock, of this city, with the purpose of giving lectures and musical entertainments at a low rate of admission, thereby catering to the wants of the general public, and has proved a most gratifying success, the King being filled on each occasion. On 25, when the "Messiah" was given by the Detroit Musical Society, all its members volunteered, as did the principals, the Misses Doolittle and Gilmore, and the Messrs. Stevens and Crane, as also Professor Stanley, of the University of Michigan, and director of the Society, so that the expense of the entertainment was simply that of the orchestra. This great oratorio was sung in so satisfactory a manner as to place the Detroit Musical Society well to the front as a great music organization.

The Sudan, which was to have been here in the near future, has been cancelled. Railey Avery, agent of The Tar and Tartar co., remained in Detroit after the departure of his co. on account of the illness of his wife, who is suffering from gastritis and is in a critical condition. Myra Mirella, a Detroit girl, who was for two seasons with the Emma Abbott co., has been engaged as principal prima donna of the Comedie Opera co.

There has been a great deal of complaint from the patrons of the press on account of inattention given to calls by telephone at the Detroit Opera House. It has been quite impossible to get a hearing in case one is wanted to engage seats during the day. The manager, Fred Whitney, when he assumed the reins, assured the public that this abuse would be corrected. According to the Free Press it is as bad as ever and needs reforming. I should think such short-sightedness would prove an injury to the management of the house without having their attention called to it in public print, as has been necessary in one or two instances.

FREDERICK K. STEARNS.

#### KANSAS CITY.

The weather during the past week was intensely cold and its effect told on the theatrical patronage causing a falling off.

The attraction at the Coates 25-26 was Mr. Potter of Texas. The play does not dramatize as well as its predecessor, Mr. Barnes of New York, and even the strong co. engaged could not make much of it. Joseph Wheelock and Jeffreys Lewis headed the cast. Business fair. Stuart Robson 25-26. The Syndicate 25-26.

Boys and Girls at the Gillis 25-26. Clemenceau Case 25.

An Irishman's Love succeeded in pleasing a succession of fair-sized audiences at the Ninth Street 25-26. It was presented by a competent co. who gave well-balanced performances. Uncle Hiram 25-26.

A Midnight Alarm was presented at the Grand 25-26 and attracted fair attendance. Little Tycoon 25-26.

The Apollo Club celebrated its anniversary 25 by a pleasing concert at the Auditorium which was largely attended.

Great preparations have been made for the production of The Syndicate, a comedy drama written and staged by two Kansas City ladies. It will be produced 25-26.

FRANK B. WILSON.

#### CLEVELAND.

Pitou's Power of the Press did a very good business at the Opera House 25-26. The scenery was of the finest and most realistic order, and altogether there are some twelve different sets. The changes are made with a rapidity that guard against tedium. The play is written on popular lines and, although the co. is a large one, every part is in capable hands. Sol Smith Russell in Peaceful Valley 25-26; heavy advance sale.

Julia Marlowe drew crowded houses at the Lyceum 25-26. The repertoire, although such a large one that it must be very trying work for the players, has been judiciously selected to fit the star's methods, and every play shows a careful attention to detail. Special interest was taken in the fine presentation of Cymbeline which had not been seen here before in some fourteen years when it was played by Adelaide Neilson. Forgiven 25-26.

Weber and Field's co. drew to the capacity of the house at every performance at the Star Theatre 25-26. Howard Burlesque co. 25-26.

Bill Nye and A. P. Burhans will be at Music Hall 25-26.

JULIUS MENGENDORF.

#### NEW ORLEANS.

During the present week, 25-26, at local places of amusement, we have nothing but good attractions. Charles Frohman's co. in All the Comforts of Home is doing a fine business at the Academy of Music.

The attraction at the Grand Opera House is Corinne, in a musical burlesque put together for fun and called Carmen Up to Date, and there are fine audiences every night.

Minna K. Gale, in a repertoire of legitimate plays, is at the Charles Theatre.

The French Opera co. continues at the French Opera House in new productions and expects to give Herodiade and Hernani in a short while.

Next week, 25-26, we are to have E. H. Sothern, presenting Lord Chumley and The Highest Bidder at the Academy of Music. Only a Farmer's Daughter at the St. Charles Theatre, The Bachelor at the Grand Opera House, and new productions at the French Opera House.

The somebody's Japanese troupe announced to appear at the People's Theatre this week did not put in an appearance, and there was no juggling visible to the naked eye, the house being in darkness.

Madame Sarah Bernhardt will come to the Grand Opera House in the week commencing Sunday, Feb. 7. Of her repertoire, submitted to be done in New Orleans, Manager Greenwall has selected La Tosca, Fedora, Cleopatra, Ioan of Arc, Leah, and Camille. The co. brings complete scenery and costumes for each production.

Horace McVicker, son of the veteran manager of Chicago, is in the city representing Abbey, Schoefel, and Gran, on business connected with the appearance here of Sarah Bernhardt.

Eugene Robinson, manager of the Paul Kauvar co., arrived in the city from St. Louis to look after his failing theatres in the bayous of the Teche, and has returned to St. Louis.

Mr. President Grover Cleveland is spending a

week on the plantation of Joseph Jefferson, near New Iberia, Louisiana, in hunting and fishing.

Mama K. Gale and co., after playing their week's engagement here, will go to Los Angeles, Cal., to the Pacific coast dates.

LAMAR C. QUINTERO.

#### BROOKLYN.

Carmencita was the sensation of the week of 25 in Brooklyn, and wowing, long debauched from a week of the sinuous dances, thronged to the Grand Opera House at every performance. The mandolin playing of the Spanish Students was well received, and the Barba troupe of eccentric—very eccentric—musicians made a great success. Robert Downing in repertoire week ending 26. Lewis Morrison in Faust Feb. 1, 2.

Crowded houses greeted the K-nights at the New York Theatre 25-26, and theatre parties were the rule. Julia Marlowe 25-26.

J. K. Emmett appeared at the Academy of Music 25-26.

Holmes' Star Theatre had its usual good patronage week ending 25, when Birds of a Feather was presented with Frank McNish and Charles Bowser in the cast. The Police Patrol week ending 26.

K. M.

#### DENVER.

At the Broadway week ending 25, Rich and Harris' Boys and Girls had a lively patronage. The specialty features were excellent. Mackie Rankin to a good house in The Canuck. Next, Maggie Mitchell.

At the Tabor Mr. Potter of Texas filled its first engagement week ending 26, to fair houses. Next, the Willard co.

At the People's White Slave drew fair houses.

The stock is now presenting Black Flag. Patience Stapleton has recovered from her recent illness.

W. C. PEABODY.

#### CORRESPONDENCE.

#### ALABAMA.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): The Nabobs 25-26; excellent business.—ITEM: Madame Jananschek, booked for 26, failed to appear.

HUNTSVILLE.—CITY OPERA HOUSE (C. H. Lawrence, manager): Dark week of 25-26.

CHAS.—The North Alabama Improvement Co. has sold out to a Western syndicate for \$10,000, the largest deal consummated in the South for years. The Opera House has been leased for five years to C. H. Lawrence. He will make some improvements immediately, and resent and renovate the house entirely by next season. Mr. Lawrence has also leased the Murphy line for five years.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): Corinne 25, 26 in Carmen Up to Date. One of the best comic opera cos. of the season, to good business. Madame Jananschek, booked for 26, failed to appear.

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CHAS.—The North Alabama Improvement Co



large and thoroughly pleased audience. *La Sposa*, Alva, German and Boston Minstrels put on a fair success. A Social Session to a small house, and as quiet as rain.

**DAYVILLE.**—ACADEMY OF MUSIC.—Gus Homer's co. is in poor business. The co. was forced to close its doors by continually bad business and went out of date for the week following. Mr. Homer promoted a grand hotel and other bills in the town, then dissolved with his co. what was left, and the people manage to leave here. Social Session is to a fair house.—ITEM.—D. S. Vernon, who is ahead of the business co., sends his regards to THE MIRROR.

#### WASHINGTON.

**TACOMA.**—TACOMA THEATRE (S. C. Bell):—Menison, Harrison and Sullivan are up to overflowing houses. Verily, brown wins its way where others have to palestinate.

**SPokane Falls.**—SPOKANE AUDITORIUM:—J. W. Sullivan and Duncan Harrison are to S. K. & Katie Putnam.

#### WISCONSIN.

**FOUD DU LAC.**—GRAND OPERA HOUSE.—P. B. Huber, manager: Thomas E. Murray is in our Irish Visitors to fine house and satisfactory performances.

**MADISON.**—FULLER OPERA HOUSE.—Edward M. Fuller, manager: Dr. Bill to a top-heavy house. *All the Comforts of Home*: large house.

**ASHLAND.**—GRAND OPERA HOUSE.—Brown Theatre co. is to large houses, which were well pleased with the plays. McCarthy's Mishaps at White's Georgia Minstrels co. g. Perry Jacs Feb. Cleveland's Minstrels co. Bill Nov. 2.

**LA CROSSE.**—LA CROSSE THEATRE.—James Strassl, co., manager: The Bostonians in Robin Hood to large audiences. *All the Comforts of Home*: good house. Cleveland's Minstrels co. performing the Magician co. Theodore Thomas' orchestra.

#### WEST VIRGINIA.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, manager): She Couldn't Marry. Three to one of the best houses of the season. Miss Kennedy was ill and her part was taken by an understudy. J. J. Kennedy does excellent work. Lillian Lewis in *Credit Lorraine* drew another good house. *Credit Lorraine*, as interpreted by Miss Lewis and her co., gave the best general satisfaction of any play we have had this season. She can count on a good house here at any time. Gibney, Gordon and Tribune Comedy co. commenced a week's engagement here, and have endeavored to produce such plays as Old Home-land, Little Lord Fauntleroy, etc. *Two Old Crooks* 21; good advance sale.

ITEMS: Manager N. S. Burlew has so far recovered as to be able to assume the managerial reins at his popular house.—J. A. De Gruyter is the editor of the treasurer of the Burlew Opera House.

**PARKERSBURG.**—ACADEMY OF MUSIC: Prof. Bristol's Equines 15, 24 to light business. Fast Mail 16; good business.

#### CANADA.

**LONDON.**—GRAND OPERA HOUSE (A. E. Root, acting manager): John S. Murphy in *Bouchal Bawn* to fair houses 15, 16.

**TORONTO.**—GRAND OPERA HOUSE: Mrs. Scott-Sidtons supported by a fair co., played three nights and matinee 15-16 in her new play, *Check and Mate*. Mrs. Sidtons as a reader always drew large houses here. Her dramatic venture is a failure. She was poorly patronized, and the local press treated her very charitably. Rose Coghlan 15-16 in Dorothy's Dilemma drew large and fashionable audiences. Isabel Morrison in *The Danger Signal* 18-21; Blue Jeans 25-26.—ACADEMY OF MUSIC: Dark, George Wilson's Minstrels 24-26. They gave a very enjoyable performance and were greeted by good-sized houses. Marie Hubert, 15-16 in *The Witch* 28-29.—TORONTO OPERA HOUSE: Edwin Arden 16-17 in *Night and Morning*: good business. *The Night Owls* 18-21.

**MONTRÉAL.**—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Little Puck 18-21.—THEATRE ROYAL (Sparrow and Jacobs, managers): Agnes Wallace Villa in *The World Against Her* 15-16 to good business. Williams and Orr's *Meteors* 21-23.—LUCERNE THEATRE (W. W. Moore, manager): Hart's Boston Novelty co., which made success here some weeks ago, played a return engagement 18-21.—ITEMS: The Academy was dark week of 18-21.—Glowing accounts reach us from the West of the success of May and Affie Warner with the Pauline Hall Opera co.—The Burton Dramatic Club gave two excellent performances of *The Romany Rye* 20, 21 for the benefit of the new hospital for the insane.

Received too late for insertion.

#### JERSEY CITY.

Men and Women was presented at the Academy of Music by Charles Frohman's co. 15-16 to good business. This excellent play was well acted by a competent co. and excellently staged. Little Puck 22-23.

William Barry appeared in McKenna's *Elthorne* 18-19 to fair business. This attraction has been seen here several previous seasons when the performance was much stronger. Joseph J. Sullivan in *The Blackthorn* 27-28.

#### CHICAGO.

Henry E. Dixey and co. commenced a week's engagement at the Columbia 17 in *The Solicitor*. Thermidor 22-23.

McVicker's Theatre presents as an attraction this week, Marie Wainwright, supported by Henry Miller and a select co., in *Amy Robart*. As the play is good and is splendidly produced, and Miss Wainwright well known and very popular here, she deserves the success she is having. Mr. and Mrs. Sidney Drew 28-29.

Continuing Patti Rosa is entertaining large audiences nightly at the Grand Opera House in Dolly Varden. There is and only could be one Patti Rosa. The piece, as well as the star, is light, airy, and refreshing. The co. is good. A Midnight Bell 28-29.

Wolf Hopper and his merry co. of comedians are "right in it" at the Chicago Opera House. Wanz, while far from being a model comic opera, is a good one and will pass. It is full of catchy tunes, new jokes, and last, but not least, by any means, De Wolf Hopper. The co. includes Samuel Reed, Edmund Stanley, Alfred Klein, Delta Fox, that airy creature; Anne O'Keefe, and Helen Beresford. Wanz will continue to amuse everybody for one more week. Same 28-29.

The Chicago Orchestra, under the direction of Theodore Thomas, gave two concerts at the Auditorium Friday afternoon and Saturday evening.

Oliver Byron in *The Plunger* drew immense audiences at the Savoy. The Plunger has been playing at a West Side theatre, and met with as quiet approval there as here. Mrs. Byron accompanies her husband, and takes one of the leading roles. Joseph J. Dowling and Sadie Hasson 28-29.

The Alhambra has the Gray and Stephens co., playing the first half of the week. *Vesper Bells* and *Old Oaken Bucket* the latter part. Both plays drew good houses. Paul Kauvar 28-29.

A Fair Rebel with Edward R. Dawson and Fanny Goliath in the leading roles, is packing the Haymarket Theatre at every performance. Boys and Girls 28-29.

Once more Kate Claxton appears as Louise in *The Two Brothers* at the Windsor. This theatre has been unable to accommodate the crowds that have surrounded to witness this world-renowned drama.

Charles A. Stephenson is excellent as Jacques, Banquo the Fool 28-29.

Kananka, an unusually good specialty show, with a fair co. keeps interest alive at the Academy of Music. Pat Rooney 28-29.

Jacob's Clark Street Theatre offers as an attraction Pat Rooney, the Irish comedian, in *Lord Rovin*. Piece and co. fair. Large houses. Kananka 28-29.

"John" Manchester's French Folly Burlesque co. at the People's Theatre is drawing well. My Colleen 28-29.

A Hole in the Ground is at the Criterion this week. Down on the Farm 28-29.—LYSTER J. CHAMBERS.

De Maupassant had been working hard on the MS. of a three-act play for the Gymnase the week he attempted to commit suicide.

Success, if favorable criticism means success.

#### FOREIGN.

##### ROME.

JAN. 9.—OUR THEATRES are now in full working order for the Winter season, and we have grand opera, ancient opera, comic opera, operetta, dialect opera, tragedy, comedy, dialect farce; everything, in fact, to suit the varied tastes of a population of 1,000,000.

Before the commencement of the Winter season we had a real novelty to conclude the Autumn season. This was a realistic play by Antonio Traversi, one of the biggest guns of the Italian dramatic world. This comedy rejoices in the name of Rosene, one of the names of the family whose simple story is here told.

The Rosene family consists of three sisters: three demes of beauty who inherit all their parents' virtues—and vices! Papa Rosene is dead; he died before the comedy was written. Some say he never existed at all. There is a mother, Rosene, however, whose object is to bring up her daughters in the path which she herself has trodden all her life—a path which is hedged with thorns, but the only path which she has found to give her a daily dinner, roof, and garment.

Of the three sisters two are thoughtless and merry, without an idea of evil for evil's sake. They have never known any life beyond their own, and care not to know what takes place outside their circle of friends. The youngest sister, Lydia, however, is of a different temperament. She feels there is something else, something higher and nobler than selling smiles to the highest bidder. However, she is honestly loved by one of the frequenters of the house, and as honestly loves him. Her sisters, of course, ridicule this new type of Cinderella and make her life uncomfortable.

Lydia, being the youngest and prettiest of the three sisters, finds many admirers; among others, a rich old prince, who offers to lay his heart and fortune at her feet, if she will accept his suit. But she remains true to her honest lover, who, in his turn, is too honest to make her his wife. In despair, she commits suicide.

In plot this reads simply enough, but the author puts language into the actor's mouth, which would make even an Ibsen hesitate.

It even shocked a public not easily shocked—and the public hissed. Parts of the dialogue were changed after the first night, but the evil was done. The public's fat had gone forth, and the play was damned, as far as Rome is concerned.

Verga, the author of the comedy *Cavalleria Rusticana*, and who puts so much value on his works, is writing a comedy in three acts called *At the Villa d'Este*. I do not recommend anyone setting it to music.

Ibsen's *Wild Duck* has proved a failure. Ibsen is evidently not to Italian taste. Not one of his works has hitherto pleased in the land of Dante.

At the Theatre Valle we have now one of the greatest actors in Italy—Ernesto Novelli. He has already toured in Russia, Spain, Argentina and Brazil, and has reaped laurels everywhere. He is as great in tragedy as he is in comedy—and as great in comedy as he is in tragedy. Unfortunately, he began his career in comedy and his friends will not hear of him in tragedy, however, really great he is in tragic parts and whatever triumphs he may have already made in tragedy—away from Rome. Poor Novelli grows quite sad, when his friends try to laugh him out of playing tragedy. He feels a tragic soul within him, and he considers himself ill-used to be obliged to make people laugh, when he would wish to make them cry. He does not make them cry, however, when he likes, in spite of themselves—and in *Yorick's Love* he has not his superior on the Italian stage. He is now at the Valle, and promises us several novelties during the Carnival season.

Grand opera is now given at the Argentina, the Apollo being pulled down to make way for the Tiber Embankment. The Queen was present on the opening night, and was so pleased that she stayed, even after the curtain was down, to add her plaudits to the public's, who seemed never tired of recalling the prima donna, Germina Bellini. The opera was *Ponchielli's Gismonda*, and la Bellini was magnificent in it. It was Bellini who created the part of Santuzza, when the *Cavalleria Rusticana* was first brought out, and Santuzza will never have such a representative as Bellini. In *Gismonda*, also, she is simply sublime, and unlike all who have hitherto appeared in the part, she is *Gismonda*—the loving, pitiful woman; the unhappy creature who saves a rival, though she would kill her, if she followed the dictates of her passion. She is the perfect image of self-sacrifice, who dies to save the hated rival for the man she loves. You should see her dying scene, to know what anguish means. Her cries bring tears to the eyes of the hardest. She is the making of the opera, and by her side all the others are mere dwarfs.

She is the best *Italian* prima donna now in Italy. I mark Italian, because there are few Italian prima donne now in Italy.

A great success of our Winter, so far, are the ancient operas given at the Nazionale Theatre. It is a capital and well paying speculation, I assure you. We have had the *Matrimonio Segreto*, and now we are having an opera, which but few people, I think, have ever heard of, *The Inconstant Milner*, written by Pal-ellio, in 1797. The prima donna in 1797, was a certain Celeste Cottellini, the most celebrated singer of her time. There were four sisters, all singers, and all pretty women. Celeste, however, was the best singer, and the prettiest of all. She met Paisiello first in Naples, in 1796, when he was twenty-two years of age. Eleven years later she married a rich Swiss banker, then resident in Naples, but she always remained a good friend of Paisiello, and tried to make him forget the unhappy marriage into which he had been forced in his youth.

Paisiello was a good-looking man, tall and elegant of stature, free, easy and witty in conversation. Like most artists, however, he was jealous and envious—especially of Cimarosa. He was also jazz and fond of bed. He passed two hours a day at his toilet, being especially particular about his hair. Nearly all his works were composed in bed.

Mascagni's *Amico Fritz* is now given in about twenty different theatres. I don't, however, whether twenty good companies can be found in Italy to do it justice. Mascagni, by the by, is a poet in his idle moments. He has written a short piece called *The Solitary House* for a Leghorn paper, and the critics speak well of it.

Allow me now to give a word of advice to all who have to send manuscripts to Italy: Never send by *Varese's* post, but only by book post.

I received a MS. by *Varese's* post a couple of days ago. The MS. was about sixty pages, and I was charged nine francs for it, less five cents. I didn't point blessings on the sender's head.

Looking over your interview with *Giacosa*, I see that he praises Novelli, the actor I have above alluded to. I do not agree with *Giacosa*, however, when he says that realism is popular in Italy. *Cossa's* and *Giacosa's* poetical plays please Italians much more than realistic prose plays.

Such plays as *Messalina*, *Alcibiades*, *Pia, Nero*, and *Triumph of Love* are always popular here and draw larger audiences than any translation from the French.

*Shakespeare*, also, fills an Italian theatre when all else fails. There is not an actor in Italy who considers his fame made until he has scored a Shakespearean success.

S. P. O. K.

#### FOREIGN ECHOES.

All the London papers are agreed for once. The subject of Irving's revival of *Henry VIII* is the scenic beauty of Irving's production, which is the scenic beauty of the play itself, and those who enact it, there is, of course, a division of opinion. The *Observer*, the *Star*, and the *Evening News*, and *Post* are decidedly unaffected when they speak of the historical merit of the production, but even they admit that as a superb pageant, *Henry VIII* excels anything Irving has ever before arranged. The *New York Tribune*, *Post*, *Mail*, *Advertiser*, and others are unanimous in their approval of Irving. Forbes Robertson, Terry, the play, the scenery every thing in fact.

Jean Coquelin's creation of Figaro is put off indefinitely. As soon as the older Coquelin starts on his foreign tour *Richepin's* *Par le Silence* will be put on at the Theatre Francais.

De Maupassant had been working hard on the MS. of a three-act play for the Gymnase the week he attempted to commit suicide.

Unfortunately, public opinion and newspaper opinion are not always the same thing, and it is too early yet to know whether the new production at the Lyric Theatre will win the popular approval or not. One of the verses in a song about *Ophelia* terminates with

"When she found he would not wed her."

"In a river, in a meadher,"

"Took a header, and a deadler."

"Was Ophelia."

The *Bretro* is said to be one of the brightest and newest Gilbert has written.

Mascagni has been paid about £1,000 for his share of the profits in the production of *Cavalleria Rusticana*, in Italy.

Only enough, the stage-painter who is preparing a reproduction of a butcher shop for Le Bouche de Montmartre, is named Jambon.

Two new plays are to be put in rehearsal by Antonio at the *Théâtre Libre*. One is a three-act tragic-comedy by Pierre Wolff; the other is a drama-tized version of Paul Bourde's novel, "La Fin du Veus Temps."

In Italy, *Lohengrin* is being played in four opera houses, L'Amico Fritz in eight, and *Cavalleria* in eighteen.

Young Dion Boucicault is one of the leading actor-managers of Australia. He and Robert Brugh nephew of Lionel are lessees and managers of the Melbourne Bijou Theatre.

Sir Charles Hallé brought his famous Manchester band and chorus to London recently for performances of Berlioz's *Faust*. It is decidedly discreditable to the Londoners that the attendance was very thin. No pains or expense had been spared in the production of Berlioz's work and the audience seemed delighted, not only with the band and chorus but also with the admirable singing of the Henschels, Barton McTodd, and Robert Hilton.

It is said that Mrs. Langtry is negotiating for a lease of the Court Theatre with the view of producing *Cymbeline* in London.

Oiga Branden's Criterion matinee has fallen through. She was to have produced an English version of a Danish play by Edward Rose. There se Regin is to be given at the Criterion Theatre, and Laura Johnson will play her original part in the work. W. L. Abingdon is responsible for giving this matinee. The date of the performance has not yet been fixed.

Alma-Tadema has designed the dresses for *Hypatia*.

Emily Gratten will be the youngest manageress in London, if she becomes lesser of a theatre there, as rumor reports will be the case. At present she is playing principal girl in *Dick Whittington* at the Prince of Wales' Theatre, Birmingham.

Heartsease, an adaptation by James Mortimer, of *Don Juan*, was recently put on at the Olympic Theatre, London, for a series of matings. Grace Hawthorne was the Marguerite. The roles

## LETTERS TO THE EDITOR.

DENIES THAT HE CRUERRED THE HORSE.

LYNN, Mass., Jan. 18, 1888.

To the Editor of the *Dramatic Mirror*:—My attention has been called to your New Haven correspondent's reference to a suit instituted against me by one A. T. Hall, of that place, in which your representative says: "It is alleged that Mr. Murphy cruelly beat the horse over the head, using a club."

I have answered the suit by giving bond, have engaged a reputable lawyer to defend me, and pur-  
sueing the matter through. The existence of "muchs" in one-night stands is a well-established fact, the traveling player being comparatively at their mercy. I think, in this instance, I am com-  
promised by a specimen of that genre.

On the morning of the day of my appearance in New Haven, I selected from this man two horses to be used on the stage. The animals he brought to me at night were not those of my selection. I told the owner he had imposed upon me, which led to heated remarks. In the last act the horse I was to ride on the stage refused to move, except in the opposite direction from which I wished. I dismounted, and the horse moved obliquely across the entrance, preventing my getting on the stage for my cue. I carried a crop whip, made of bamboo, weighing two ounces. To get the horse out of the way, and prevent his treading on me, as I was passing under him, I struck an upper cut that might have killed a sparrow, the whip coming in contact with the bit on the bridle. On this blow the suit was brought, and attachment issued.

Your correspondent, had he so desired, could have heard this from me, but ten attaches of the house. As he has given me an undesirable publicity by publishing an outrageous untruth, will you kindly publish these facts, obliging sincerely, JOSEPH MURPHY.

SAYS THE STAGE HANDS WERE ON TIME.

CHESTER ST. OPERA HOUSE.

PHILADELPHIA, Jan. 18, 1888.

SIR.—Your issue of the 16th inst. contains an article which reflects great discredit on the stage hands of this house. During the past eleven years I have had charge of the Opera House stage, and this is the first time I have ever heard a complaint.

Out of justice to the men in my employ I write you this statement of the plain facts of the case. When the curtain fell on the third act of the Count was R on line the scene was struck and the fourth act set in precisely nine minutes, but it was nineteen minutes thereafter when the stage manager gave the signal for the curtain to rise on the final act (fourth) of the play. The cause of this delay rests alone with the property man of the company, who had neglected to have the proper curtains hung on the scene. Madame Modjeska ordered the curtains that were on to be taken down and proper ones put in their place. After the first curtains had been removed by the property man of the house the others could not be found by the property man of the company, as they were on a scene which had been used the night before and packed away on the side of the stage. The first curtains were again put up.

There was also a great delay in arranging the properties in their proper places, as the stage manager and property man of the company had different ideas as to the proper places. The stage hands and carpenters of the house, after their scene had been set, walked to the curtain line, awaiting orders, in case anything was wrong about the scene.

Madame Modjeska saw these men standing there, and asked the question, "What are all those men standing there, doing nothing, for, when Mr. Smith the stage manager is doing all the work?" Now, as the stage hands had done their work and had nothing to do with handling properties, I do not see why they should be blamed for what they had nothing to do with.

There is one thing more I wish to say. The men in my employ do not "work the growler," as it is against the rules of the houses under the management of Zimmerman and Nixon. The following rule, which is strictly enforced, holds a conspicuous place at the door of the Opera House: "No liquors allowed to pass this door. All persons connected with the house are forbidden to carry drinks on penalty of instant discharge."

Trusting you will find space in your valuable paper to make this correction, I remain,

Yours truly, J. P. D. (P.) Stage Manager.

THE STAGE OLD MAID.

NEW YORK, Jan. 18, 1888.

To the Editor of the *Dramatic Mirror*:—Sir.—An article headed "The Stage Old Maid" attracted my attention last week. The writer suggests that the stage old maid is a caricature, and in fact an exaggeration. I venture to disagree with her, and as a lover of the study of character I would say that in nine cases out of ten the artist is more apt to avoid the striking eccentricities which one so frequently sees in lovely woman than to exaggerate them.

The writer cites three cases, old maids whom we meet in real life but are seldom met with on the stage. The actor or actress in order to amuse an audience must depict something out of the ordinary. The characters all exist but the artist must go and hunt them up in order to amuse or interest. If the public could be surrounded by such characters or had the time or inclination to study them I fancy there would be fewer theatres open and a greater number of actors engaged in that much talked of but not profitable pastime, "eating snowballs."

It is very womanly and beautiful to see only the sweet old maids, but we cannot close our eyes to the painful fact that there are old maids and old maidens.

I met one only the other day who, if placed upon the stage, without alteration, would have been considered a dreadful caricature. She is an old maid simply because no one ever troubled her to be any thing else. Her face is an excellent illustration of a lemon, her hair is not touched gently and roman so fully with silver, because her locks, red curl are red. She wears cotton shoes with elastic sides. I believe they are called garters. Her gloves fasten with one button; her skirt is frilled to the waist, and the Weather in her bonnet is innocent of curl. The lady wears a waist, but it is almost impossible to tell where it leaves off and the skirt begins, so I won't attempt to describe it. She glories in the fact that no "normal man" has dared even to touch the hem of her skirt. I don't blame them. She is one type.

While walking on lower Sixth Avenue the other day, I met two women of the old maid school, and one man who interested me. I seen from an angle—so to speak—would be called stage caricatures, yet I saw them on the street.

We know that these good and beautiful old maids, whose lives are written on their faces, whose heartstrings have softened their voices, whose sacrifices have cost them both happiness and love, are dead. It is like looking upon the picture of a golden wheat field over which a storm has passed, crushing it to the earth and destroying its beauty. We look at the picture, and at once know its story. So it is with the sad story telling face. We look at and sigh, but it does not cost an effort to read it, and our interest ends with the sigh. But so, so when we meet the old maid without the heart history, the old maid full of strong and eccentric characteristics. We are interested in her—she is a study. And for my part, I like her the best. Anything or anybody which we find difficult to understand, interests us, and we take greater delight in studying. In order to criticise the stage artist, one must study character as carefully as they do. Pardon me, this is merely the opinion of AN OBSERVER.

THIS COMPANY WAS BOOKED.

MARSHFIELD, Ind., Jan. 18, 1888.

To the Editor of the *Dramatic Mirror*:—Sir.—In a recent letter to THE MIRROR I stated that the Irish Luck company were booked here for Dec. 15, but failed to appear. I intended to say An Irishman's Luck company, and was corrected by H. W. Taylor in your issue of Dec. 16.

In THE MIRROR of Jan. 15, Will H. Powers claims An Irishman's Luck was not booked for Marion, Ind. Manager Livermore says that he held contracts for the appearance of the company at this place and Fairmount, and that they did not even notify him, simply canceling the dates. He booked them through Reist and Benedict.

Yours truly, H. E. WILLIAMS.

Marion correspondent.

## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

## DRAMATIC COMPANIES.

**BARREL OF MONEY** (Eastern): Bethlehem, Pa., Jan. 26; Boston 27; New Brunswick, N. J., 28; Red Bank 29; Brooklyn, N. Y., Feb. 1-2; New Haven, Conn., 3-4; Bridgeport, 5; Norwalk 10.

**ADA MELROSE**: Minneapolis, Minn., Jan. 25-30.

**ALICE JONES**: Sedalia, Mo., Jan. 26; Booneville, 27; Marshall 28; Mexico 29; Webster 30; Quincy, Ill., 31.

**ALL THE COMFORTS OF HOME**: Chicago, Ill., Jan. 25; Cincinnati, 26; Cleveland 27; Detroit, Mich., 28.

**AROUND THE WORLD IN EIGHTY DAYS**: New York city Dec. 26—indefinite.

**ABOUT THE WORLD IN EIGHTY DAYS** (Fleming): Foster, N. H., Jan. 26; Concord 27.

**A BREEZY TIME**: Brooklyn, N. Y., Feb. 1-6.

**ALL THE COMFORTS OF HOME**: Memphis, Tenn., Jan. 25-30; Nashville 31; Paducah, Ky., Feb. 1-5; Cairo, Ill., 6; Evansville, Ind., 7; Decatur, Ill., 8; Bloomington 9; Springfield 10; Galesburg 11; Peoria 12; Davenport 13; Iowa City 14; Ottumwa 15; Council Bluffs 16.

**ALICE HERNDON**: Grand Rapids, Mich., Jan. 25-30; East Saginaw 31; Bay City 2, 3; Lansing 3; Jackson 4; Adrian 5; Milwaukee, Wis., 6-11.

**A FAIR BEL**: Cedar Rapids, Ia., Jan. 26; Marshalltown 27; Omaha, Neb., 28-30; Lincoln Feb. 1, 2; Topeka, Kans., 3; Leavenworth 4; St. Joseph, Mo., 5; Kansas City 6-7.

**ALFRED W. FREMONTE**: Wilmington, Del., Jan. 26.

**ANNE WARD TIFFANY**: Watertown, N. Y., Jan. 25; Rome 27; Norwich 28; Binghamton 29; Corning 30; Canandaigua Feb. 1; Ithaca 2; Newark 3; Rochester 4; Albany 5; Lockport 6; Niagara Falls 7; Buffalo 8-11.

**A TURKISH BATH**: Mexico, Mo., Jan. 26; Fulton 27; Jefferson City 28; Sedalia 29; Clinton 30; Fort Scott 31; Kansas City 1, 2; Neodesha, Mo., 3; Springfield 4; Aurora 5; Cuthbert 6; Lopin 7.

**BONNIE CLOWNEY**: Princeton, Mo., Jan. 25-30.

**BURR OAKS**: Brooklyn, N. Y., Jan. 25-30.

**BUTTERFLY**: New York city Jan. 25-30; Hartford 31; New Haven, Conn., Jan. 26-30; Stamford 31.

**BIRDS OF A FEATHER**: New Haven, Conn., Jan. 25-30; Stamford 31.

**BALDWIN-MELVILLE**: Roanoke, Va., Jan. 23-32; Knoxville, Tenn., Feb. 1-4.

**BOBBY CAYLOR**: San Francisco, Cal., Jan. 18-25.

**BOTTOM OF THE SEA**: St. Louis, Mo., Jan. 25-30.

**BEEBE-BURROUGHS**: Virginia City, Nev., Jan. 25-30.

**BIG SLEEVES**: Fall River, Mass., Jan. 25-30; New Bedford 31; Taunton 1, 2; Plymouth 3; Woonsocket 4.

**BILL MYE COMEDY**: Indianapolis, Ind., Jan. 25-30.

**BLUE JEANS**: Toronto, Ont., Jan. 25-30; Detroit, Mich., Feb. 1-6.

**BLOW ZERO**: Junction City, Kan., Jan. 25; Manhattan 26; Wamego 27; Holton 28; Horton 29; Hesston 30; Emporia 31; Wichita 1, 2; Gardner 3, 4; Leavenworth 5; Beloit 6; Taylerville 7; Jackson 8; Pittsfield 9.

**COUNTY FAIR**: New Castle, Pa., Feb. 1; Youngstown, O., 2; Aurora 4; Canton 5; Wooster 6.

**CORK PAVILION**: Chillicothe, Mo., Jan. 25-30; Columbia 31; Galt, Ont., Jan. 26, 27; Guelph 28-30; Berlin 31.

**CUTLER COSENCE**: Osage Mission, Kans., Jan. 25-30.

**CHARLES T. ELIOT**: Chicago, Ill., Jan. 25-30; Grand Rapids, Mich., 31.

**CHICAGO COMEDY**: Hamilton, Ia., Jan. 25-30.

**CORA TANNER**: Nashville, Tenn., Jan. 26; Cairo, Ill., 27; Memphis, Tenn., 28-30.

**CRAZY LOV**: Milwaukee, Wis., Jan. 25-30.

**CITY DIRECTORY**: New York city Dec. 24—indefinite.

**CHARLEY BALL**: Chattanooga, Tenn., Jan. 25; Knoxville 26; Frankfort, Ky., 27; Lexington 28; Springfield, O., Feb. 1; Dayton 2; Toledo 3; Columbus 4; Akron 5; Canton 6; Youngstown 7; Cleveland 8.

**CHARLES A. GARDNER**: Savannah, Ga., Jan. 26; Marion 27; Montgomery, Ala., 28; Pensacola, Fla., 29; Mobile, Ala., 30; New Orleans, La., 31; Feb. 1-6.

**COUNTRY CIRCUS**: New York city Dec. 24—indefinite.

**CLARA MORRIS**: Cleveland, O., Jan. 25-30.

**COUNTY FAIR (Burgess)**: Boston, Mass., Sept. 7—indefinite.

**COUNTY FAIR**: Providence, R. I., Feb. 1-6.

**CLEMENCE CASE**: Hannibal, Mo., Jan. 25; Quincy, Ill., 26; Keokuk, Ia., 27; Springfield 28; Elizabethtown 29; Cleveland 30; Youngstown 1, 2; Salem 3, 4; Erie 5; Akron 6; Lawrence 7; Portland, Me., 8; Manchester, N. H., 9.

**CRAZY SISTER**: Bradford, Pa., Jan. 25; Ocean, N. J., 26; Salamanca 27; Erie, Pa., 28; Philadelphia 29.

**DALE SULLY**: Portland, Ore., Jan. 25-30.

**DAVIS'S AUCTION**: Victoria, B. C., Jan. 25; Seattle, Wash., 26; Tacoma 27; Walla Walla Feb. 1-2; Spokane Falls 28; Missoula 29.

**DOWLING AND HASSON**: Chicago, Ill., Jan. 25-30.

**DANIEL RUGINE**: Jamestown, Pa., Jan. 25; Scottsdale 26; Connellsville 27.

**EDWARD ARDEN**: Rochester, N. Y., Jan. 25-30.

**EDNA E. GOULDING**: Muskegon, Mich., Jan. 25-30; Benton Harbor Feb. 1-4; Galesburg, Ill., 5-8; Elizabeth, N. J., 9-12; New Haven, Conn., 13-16; Stamford 17; New Haven, Conn., 18-21; New Haven, Conn., 22-25; Stamford 26; New Haven, Conn., 27-30; Stamford 31.

**EVANGELINE**: New York city Jan. 25-30.

**EVANS AND HOY**: Binghamton, N. Y., Jan. 25; Scranton 26; Allentown Feb. 1; Reading 2; Wilkes-Barre 3; Scranton 4; Scranton 5.

**FEARLESS ELLIS**: New York city Jan. 25-30; Bradford, Pa., Feb. 1-6; Erie 7; Youngstown, O., 8; Salem 9; Elvira 10; Sandusky 11; Grand Rapids, Mich., 12; Jackson 13; Ann Arbor 14; Detroit 15; Edward 16.

**EDWARD HARRIGAN**: New York city Sept. 24—indefinite.

**EIGHT BELLS**: Council Bluffs, Ia., Jan. 25; Des Moines 26, 27; Oskaloosa 28; Burlington 29.

**EZRA KENDALL**: Ottumwa, Ia., Jan. 25; Burlington 26.

**FIRE PATROL**: Washington, Pa., Jan. 25; Beaver Falls 26; Greensburg 27; Irwin 28; McKeesport 29; Toronto, Ont., Feb. 1-6; Bradford 7; Hamilton 8; London 9; Port Huron, Mich., 10.

**FRIDERIC WARKE**: Paris, Tex., Jan. 25; Fort Smith, Ark., 26; Fayetteville 27; Joplin, Mo., 28; Pittsburg, Kans., 29; Parsons 30; Fort Scott 31; Sedalia, Mo., 1; Topeka, Kan., 2; Pueblo, Colo., 3; Colorado Springs 4; Leadville 5, 6; Aspen 7.

**FANTASIA**: Hamilton 8; Canton, O., Jan. 25-30; Lima 21; Fort Wayne, Ind., 22-25.

**FREDERICK FAULKNER**: Minneapolis, Minn., Jan. 25-30; Des Moines 31; Omaha, Neb., Jan. 26-30; Kansas City, Mo., 31.

**FATIGUE WELL**: St. Louis, Mo., Jan. 25-30.

**FAT MEN'S CLUB**: Davenport, Ia., Jan. 25; Marion 26.

**FEARLESS FROHMAN**: Hamilton, Ont., Jan. 25-30.

**FINN**



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